

THE ATHENÆUM

Journal of English and Foreign Literature, Science, and the Fine Arts.

No. 1805.

LONDON, SATURDAY, MAY 31, 1862.

PRICE
THREEPENCE
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ROYAL LITERARY FUND.—The SEVENTY-THIRD ANNUARY DINNER of the Corporation will take place, in Freemasons' Hall, on WEDNESDAY, the 25th of June, at 8 o'clock. The Right Hon. the EARL GRANVILLE, K.G., in the Chair. The Stewards will be announced in future Advertisements.
4, Adelphi-terrace, W.C. OCTAVIAN BLEWITT, Sec.

ROYAL HORTICULTURAL GARDEN.—AMERICAN SHOW THIS DAY. Admission 3s. Open at 10 o'clock. Bands at Four o'clock. Next Election of Fellows, June 6.

ROYAL HORTICULTURAL SOCIETY.—AMERICAN PLANTS THIS DAY, and during next Week.
June 11.—SECOND GREAT SHOW.
June 26.—ROSE SHOW.
July 2.—THIRD GREAT SHOW.
During the Season the inauguration of the Memorial of the Exhibition of 1851 is expected to take place.
September 10.—AUTUMN SHOW.
October 8, 9, and 10.—INTERNATIONAL FRUIT, VEGETABLE, ROOT, CEREAL, and GOURD SHOW.
Bands daily. The next Election of Fellows, June 6.

ROYAL HORTICULTURAL GARDEN.—SOUTH KENSINGTON.—ADMISSION during JUNE: Mondays, Tuesdays, Wednesdays, 11th, and Thursdays (except 24th), One Shilling; Fridays, Half-a-Crown; Saturdays, Five Shillings. Bands daily.
Wednesday 11th, Second Great Show, 7s. 6d., or by Tickets previously purchased, 5s. Next Election of Fellows, June 6.

ROYAL HORTICULTURAL SOCIETY'S SECOND GREAT SHOW, Wednesday, June 11, at South Kensington. Open at One o'clock. Bands commence at Two o'clock. Admission 7s. 6d. each, or by Tickets previously purchased, 5s. each, at the Garden, and of the principal Librarians, Music-sellers, &c. Visitors can pass under cover from the Exhibition to the Garden Entrances to the Show.

SPECIAL PRIZES.—HORTICULTURAL SOCIETY.—SPECIAL PRIZES for the best three Groups of Fruits and Flowers for the decoration of the dinner-table, are offered by a Vice-President of the Society, to be awarded at the SECOND GREAT EXHIBITION, WEDNESDAY, JUNE 11. First Prize, Gold Knightian Medal, or 10l.; Second Prize, Gold Bankian Medal, or 7l.; Third Prize, Society's Large Silver Medal, &c.
Note.—Beautiful arrangement will be the test of merit in this Exhibition; valuable Flowers or Fruits are therefore not demanded.
Each set must consist of three groups, and may be either one of Fruit and two of Flowers, or two of Flowers and one of Fruit, or Fruit and Flowers mixed in all three.
They may be shown either in vases, glass or china dishes, or in wire work, or in any other way, most to the taste of the Exhibitor.

It is not necessary that the articles exhibited should be grown by the Exhibitor.
Ladies are invited to join in the competition.
The Prizes will be awarded by a Jury of Ladies.
The Groups will be received as late as 10 o'clock A.M., on the 11th, provided space is secured for them the day before.
Letters to be addressed to Mr. G. Eyles, Horticultural Garden, Kensington Gore, W.

THE ARUNDEL SOCIETY.—The Society invites the attention of all Persons interested in Early Italian Art to the EXHIBITION of their COLLECTION of DRAWINGS and PUBLICATIONS, which may be seen daily, at the Old Bond-street, 24, Old Bond-street, W., from 10 to 12 o'clock.
For Prospectuses, and List of Works on sale, apply to Mr. F. W. MATTHEW, Assistant-Secretary.

ITALIAN ILLUMINATIONS.—AN ALPHABET of CAPITAL LETTERS, from Italian Carol Books of the Fifteenth and Sixteenth Centuries. Price: 1s. Members, 10s.; to Strangers, 2s. The Letters are also sold separately.
Published by the ARUNDEL SOCIETY, 24, Old Bond-street, W., where Specimens can be seen.

SOCIAL SCIENCE ASSOCIATION and CONGRESS INTERNATIONAL de BIENFAISANCE. LONDON MEETING, JUNE, 1862.
THE SIXTH ANNUAL MEETING of the National Association for the Promotion of Social Science, in conjunction with the THIRD SESSION of the Congress International de Bienfaissance, will take place in London on the 5th to the 14th of June.
The Opening Meeting of the Association will be held in Exeter Hall on Thursday, June 5th, at 8.30 p.m.
The Departments will meet at Guildhall, on Friday, June 6th—Sunday, June 7th—Monday, June 8th, and four following days, at 11 A.M., for the Reading of Papers and Discussions. Evening Discussions on Special Subjects will take place at Burlington House on Friday, June 6th—Monday, June 8th, and three following evenings, at 8.30 p.m.
The Opening Meeting of the Congress International de Bienfaissance will be held at Burlington House on Monday, June 8th, at 11 A.M. The Congress will meet at Burlington House, at 11 A.M., on each day during the Session.
A General Session for the Association and Congress will be held on Sunday Evening, June 7th, in the Palace at Westminster. The Refractory and Refugee Union will give a Soiree to the Members of the Association and Congress, at the Hanover-square Rooms, on Monday Evening, the 10th of June.
A Soiree will also be held at Fishmongers' Hall on Thursday, the 11th of June.
Other arrangements for the entertainment of the Members are in Progress, and will be shortly announced.
Any person (lady or gentleman) becomes a Member on payment of One Guinea, and receives a Ticket of Admission to all the Meetings and Soirees.
Every Member is also entitled to a volume of the Transactions of the year.
Ladies may join the Association as Members, as above; or they may obtain, on payment of Half-a-Guinea, a Ticket of Admission to the Meetings and Soirees.
Tickets and Programmes may be obtained at the Offices for the Meeting, 12, Old Bond-street, W., and Guildhall, E.C.; and at No. 8, Waterloo-place, S.W.

GEORGE W. HASTINGS, Hon. Gen. Secretary.
A. B. DODD, Financ. Secretary.
G. WHITLEY, M.D., Foreign Secretary.

ROYAL INSTITUTION OF GREAT BRITAIN, Albemarle-street.

The next ACTONIAN PRIZE, or PRIZES, will be awarded in the year 1862 to an Essay, or Essays, illustrating the Wisdom and Beneficence of the Almighty, as manifested in any of the Phenomena of Radiation. The Prize Fund will be Two Hundred Guineas, and may be awarded as a single Prize, or in sums not less than One Hundred Guineas each, or withheld altogether, as the Managers in their judgment should think proper.
Competitors for the Prize are requested to send their Essays to the Royal Institution, and before Ten o'clock p.m. Dec. 31, 1864, addressed to the Secretary; and the Adjudication will be made by the Managers in April, 1865.
H. BENCE JONES, Hon. Sec. R.I.
May, 1862.

HANDEL FESTIVAL.

CRYSTAL PALACE.
MESSIAH MONDAY, 23rd June.
SELECTION WEDNESDAY, 25th "
ISRAEL IN EGYPT FRIDAY, 27th "
Stalls, One and Two Guineas each, sets for the three days; also Half-a-Guinea Tickets, may be had at the Crystal Palace, or at Exeter Hall. Country remittances to be made payable to George Grove.
The extent and completeness of the arrangements for this great musical celebration (by far the most complete and magnificent yet undertaken) may be estimated by inspection of the Model of the Orchestra, on the raised platform at the centre entrance in the Cromwell-road at the International Exhibition, or by a view of the Orchestra itself at the Palace, which is now completed, and open to Visitors.

THE WORCESTER SOCIETY of ARTS,

EIGHTH EXHIBITION.—August, 1862.
WORKS of ART intended for this Exhibition must be addressed to the Secretary, and delivered at the Society's Rooms, in Pierpoint-street, Worcester, or to Mr. JOSEPH GREEN, of 14, Charles-street, Middlesex Hospital, London, on or before the 8th of August next.
Further particulars, and a copy of the Notice to Artists, may be obtained on application to
7, Tyndal-street, Worcester.
R. BAYLIS, Secretary.
30th May, 1862.

QUEEN'S COLLEGE, CORK.

—The President and Council of Queen's College, Cork, think it necessary to state, for the information of the public, that the business of the College has not been materially interrupted by the late fire. The Medical Session had already closed. The Lectures of the Faculty of Arts have been recommenced, and the Session originally prescribed. The damage done to the building and property is somewhat difficult to estimate, before the re-opening of the College, after the summer vacation.
Signed by order, R. KENNY, Registrar.

KING EDWARD VI. SCHOOL,

NORWICH.—The Rev. the Head-Master RECEIVES BOARDERS into the School-house, which has recently undergone considerable improvements. The Boarders are provided with private studies and separate sleeping compartments in the dormitories. There are several valuable Exhibitions and Prizes, and special advantages for Clergymen's sons.—For terms and particulars apply to the Rev. AUGUSTUS JESSOP, M.A., the School-house, Norwich.

ELM-BANK HOUSE, KILBURN,

LONDON, N.W., COLLEGE for LADIES.—The Misses RICHARDSON, having entered into engagements with several London Professors of the highest celebrity, and also having secured a most commodious and elegant mansion in the above unexceptionable locality, will be happy to forward detailed Prospectuses on application.—References to parents of pupils, clergymen, and eminent professional gentlemen resident in London.

MAJOR R. C. BARNARD, B.A., of Eman.

Coll. Cambridge, 1861, F.R.S. and late R.M. 41st Regt. RECEIVES PUPILS, to be prepared for the Universities, the Army, Civil Service, or for Public Schools. Geology and Botany form part of the course of instruction.—Cambridge House, Bays Hill, Cheltenham.

THE COUNCIL of the ROYAL ASYLUM

of ST. ANN'S SOCIETY have the gratification to announce that Mr. S. C. HALL, F.R.S. has kindly consented to deliver a LECTURE in aid of its Funds, at the HANOVER-SQUARE ROOMS, on SATURDAY, June 7, at 3 o'clock (exact time). Many distinguished Patrons and Patronesses of the Society have promised to be present; and a number of the Children will attend the Lecture.
The Lecture consists of a Series of PERSONAL MEMORIES of the most illustrious LITERARY MEN and WOMEN of the Age. Tickets, 3s. reserved seats; 2s. unreserved seats. Family Tickets, 12s. for six persons to reserved seats; 10s. to unreserved.
LADIES, and PROFESSORS of the Arts, at the Offices of the Society, No. 2, Walbrook; of Messrs. COOKS & CO. New Burlington-street; Mr. MITCHELL, Old Bond-street; Messrs. D'ALMAINE, New Bond-street; Messrs. CHAPMAN & HALL, Piccadilly; Mr. WATKIN, St. George's-place, Hyde Park-corner; and at the Hanover-square Rooms.

The Council of the Society have much pleasure in directing the attention of their subscribers, friends, and the general public to this Lecture: it has been the singular fortune of the Lecturer to have had personal acquaintance with nearly all the literary celebrities of the epoch; and it cannot but interest all readers of the famous books of so many "great men and women of the age" to hear them described by one who has not yet far passed the prime of life; thus linking the present with the past; for all of them are "departed," and most of them had put on immortality before many of those who will be his auditors were born.
The principal persons of whom Mr. Hall presents written narratives are the following:—

Hannah More.
Samuel Rogers.
James Montgomery.
Ebenezer Elliott.
Thomas Moore.
Letitia E. Landon (L.E.L.).
Annella Ope.
Charles Lamb.
Coleridge.
Alban Cunningham.
James Hogg.
Sydney Smith.
Professor Wilson.
James Russell Milford.
Wordsworth.
Southey.
Maria Edgeworth.
Lady Morgan.
Felicia Hemans.
Thomas Campbell.
Theodore Hook.
Thomas Hood.
And Others.

THE ATHENÆUM for GERMANY and EASTERN EUROPE.—Mr. LUDWIG DENICKE, of Leipzig, begs to announce that he has made arrangements for a weekly supply of THE ATHENÆUM JOURNAL. The subscription will be 1s. thaler for three months; 3s. thalers for six months; and 6s. thaler for a year.
Orders to be sent direct to LUDWIG DENICKE, Leipzig, Germany.

EXHIBITION of PICTURES by MR. JOHN LEECH.
MESSRS. BRADBURY & EVANS have the pleasure to announce that they will shortly exhibit, at the EGYPTIAN HALL, PICCADILLY, a Collection of Mr. JOHN LEECH'S DRAWINGS from 'PUNCH', which have been reproduced (much enlarged) on canvas by an ingenious new process, and PAINTED IN OIL by MR. LEECH. The Exhibition will open in the course of the month of May. Admission, One Shilling. Whitefriars, April 30.

NOTICE.—GERMAN and FRENCH LITERATURE.

A WEEKLY PARCEL from LEIPZIG and PARIS. ALLAN & CHAMBERS, 9, Stationers' Hall-court, E.C.

EDITOR, SUB-EDITOR, READER, &c.—A SITUATION WANTED by an excellent Classical, French, and English scholar; has had five years' experience as Book-keeper, Reader, Contributor, Manager; could undertake to supply weekly two or three first-rate Articles on Literary and Scientific subjects.—Address S. W., News Rooms, 103, Chapside, E.C.

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TO CLERGYMEN of EVERY DENOMINATION.

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EDUCATION.—ST. MICHAEL'S HAMLET, near

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THE GOVERNESSES' INSTITUTION, 34,

SOHO-SQUARE.—MRS. WAGHORN, who has resided many years abroad, respectfully invites the attention of the Nobility, Gentry, and Principals of Schools, to her REGISTER of English and Foreign GOVERNESSES, TEACHERS, COMPOSERS, and PROFESSORS of the Arts. School Property transferred, and Pupils introduced in England, France, and Germany. No charge to Principals.

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* Two Young Ladies can be accommodated as Boarders.
Hours from 9.30 to 1.



FRENCH, ITALIAN, GERMAN.—9, OLD BOND-STREET.—Dr. ALTSCHUL, Author of "First German Reading Book," &c. M. Philol. Soc., Prof. Education.—TWO LANGUAGES TAUGHT in the same lesson, or alternately, on the same Terms as One, at the pupil's or at his house. Each language spoken in his PRIVATE Lessons, and select CLASSES for Ladies and Gentlemen. Preparation for all ordinary pursuits of life, the Universities, Army and Civil Service Examinations.

AUX ÉTRANGERS.—COURS DE LANGUES.

DR. ALTSCHUL, PROFESSEUR DE PRONONCIATION et de Déclamation, de Langue et de Littérature ANGLAISES, ALLEMANDES, ITALIENNES et FRANÇAISES, Auteur d'un Cours d'Allemand, &c., Membre de plusieurs Sociétés savantes d'Angleterre, d'Italie et de France, compte parmi ses élèves des familles fort distinguées. Au moyen de sa Méthode PRATIQUE (la plus rationnelle, la plus facile et la plus prompte de toutes), il se charge d'apprendre à lire, à écrire et à parler correctement les Langues sus-dites, comme il le prouve journellement dans les Cours publics et dans les Leçons particulières qu'il donne ou en ville ou chez lui. Leçons de Conversation en anglais, en italien, &c. Traduction et interprétation et *présentation* des Langues étrangères en anglais, et vice-versa. Note: Dr. A. enseigne aussi une Langue ou plusieurs Langues au moyen du propre idiome des Messieurs et des Dames qu'il a l'honneur d'enseigner. 9, Old Bond-street, Piccadilly, W.

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LOWELL'S HAND CATALOGUE (No. 10, MAY, 1862,) of newly-imported POPULAR FOREIGN WORKS, together with Portions of their valuable and well-selected Second and Second-hand Bound Books, in all departments of Literature and the Fine Arts.

* * * The above Catalogue will be forwarded by post on receipt of one stamp, and may be had gratis on application to HARRIS & LOWELL, Foreign Booksellers, 14, Great Marlborough-street, London, W.

THE FELLOWS of the ROYAL SOCIETY

are hereby informed that the THIRD PART of the PHILOSOPHICAL TRANSACTIONS, Vol. 131, for the Year 1861, will be published, and ready for delivery on application at the Office of the Society in Burlington House, on the 3rd of June, between the hours of Ten and Four.

WALTER WHITE, Assistant-Secretary, R.S.

TO LITERARY and SCIENTIFIC INSTITUTIONS, &c.—MR. HENRY JOHN LINCOLN is prepared to enter into arrangements for the delivery of his TWO LECTURES on the "Optic Nerve, from its Origin to the Present Time," with Illustrations, from Lilly to Meyerbeer, rendered as Duets on two grand pianofortes.—Address 30, Argyle-square, Eastern-road, W.C.

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MORING, ENGRAVER and HERALDIC ARTIST, 44, HIGH HOLBORN, W.C.—Official Seals, Dies, Diplomas, Share, Card-Plates, Herald Painting, and Monumental Brasses, in Medieval and Modern Styles.—Crest Die 7s.; Crest on Seal or Ring, 8s.; Press and Crest Die, 15s.; Arms sketched, 2s. 6d., in Colours, 5s. Illustrated Price List post free.

ART-STUDIES and PORTRAITS, BY O. G. REILLANDER, AT 5, HAYMARKET, LONDON.

EGYPTIAN PHOTOGRAPHS.—A great variety of Views from Egypt and Nubia (large size), at 2s. 6d. each.—J. HOGARTH, 5, Haymarket.

NOTICE.—BOOKSELLERS and NEWS-AGENTS are respectfully informed that the PARIS ÉLÉGANT will in future be published at ONE SHILLING, commencing with June 1st.—Office, 26, Brydges-street, Covent-garden.

LONDON LIBRARY, 12, St. James's-square.—THE ANNUAL MEETING of the MEMBERS will take place THIS DAY, Saturday, the 31st inst.

The CHAIR will be taken at THREE O'CLOCK P.M. by the President, the Right Hon. the EARL OF CLARENDON, K.G.

By order of the Committee, ROBERT HARRISON, Secretary.

LONDON LIBRARY, 12, St. James's-square, S.W., London.

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LITERATURE

Thirty Years' Musical Recollections. By Henry F. Chorley. 2 vols. (Hurst & Blackett.)

MUCH speculative matter has been written respecting the feelings of the abnormal individual who looked at himself in the glass, after abstaining from a similar gaze for ten long years. Of course, he was very much astonished at the reflexion which confronted him; and he sighed as he beheld the mutations wrought by time. In one sense, the well-remembered man who addresses himself to the task of thinking what he and his fellows were about thirty years ago has hardly a more agreeable occupation. He, too, must confess to a little depression as he records the changes which have come and the comrades who have gone—the tuneful voices which have been silenced, and the sweet echoes which have died away after them. Thirty years!—it is a whole generation, and in cycles of that duration the world's history may be written. Thirty years ago, our Norma was Madame Pasta, Miss Hyland was aiming at the inheritance of Polly Peachum, and we had a Semiramide whose surname was Grisi, but whose Christian name was not Giulia. Thirty years ago, the Grisi was earning her early laurels in Milan, and musical amateurs at home were writing, or talking, reminiscences of Mara and Banti,—just as, thirty years before, the elderly critics were remembering how Colley Cibber looked as a visitor in the bow-window at White's, and how they knew from hearsay, or in later instances by actual knowledge, that fine ladies invited Mrs. Oldfield and Mrs. Cibber to their parties in spite of the little blots on their morality, and that the *bon-ton* houses opened with ready welcome to homely Pritchard, modest Miss Macklin, the irreproachable Mrs. Wallace, and the stately and astute Sarah Siddons.

The old saying used to be, Show me a singer, and I'll show you a fool: and it was commonly believed that a musician was in all things else anything but a conjuror. This was the more singular, as we belong to a race which ranked the bard before the physician, and gave the warmest place in regal hall, next to that of the king, to the Court minstrel. Our good ancestors distinguished between the common talkers who put all their actions into words, and the minstrels who put the poet's words to music. In some localities there seems to have been a distinction between the art and the artist. Horace belabours the vocalist; but Plato averred that the gods vouchsafed music to man for the calming of his passions. Compared with Plato, Dr. Johnson was something of a pagan; for the utmost he would allow to music was, that it formed a most convenient and the least humiliating means of killing time when a man did not want to be troubled with thinking.

To us, who love the art and honour the artist, pleasant are the memories of old sounds and old singers; and grateful are we to one who, like Mr. Chorley, carefully records and pleasantly recalls them. We refer to the true artist—not to the empiric who beats marches on his chin, executes overtures on a dozen jew's-harps, or plays the flageolet through the nose. All these are akin to the lunner whose work was shown to Michael Angelo as one challenging praise because the painter had painted it with his forefinger. "The ass!" said Michael; "why didn't he use his pencil?" For greater triumphs, more grateful memories: among the former, within the range of the last score and a half of years, there is none more pleasant to remember than that of Giulia

Grisi, who on the night of April the 8th, 1834, subdued and took the town by the potent charm of her Ninetta in 'La Gazza Ladra.' The triumph, secured by the "Di piacer," culminated at the "Deh tu reggi"; and with the finale,

Her very soul was ravish'd, and so pour'd
Into loose ecstasies, that she was placed
Above herself—music's enthusiast.

Wonderful are the influences of the art when wielded by such an artist—more wonderful still the influences of him who has the secret of civilizing wild sounds into time and tune. They are influences which, in their extensiveness, as Fuller remarks, "stoopeth as low as brute beasts, yet mounteth as high as angels. Horses," he adds, "will do more for a whistle than for a whip, and, by hearing their bells, gingle away their weariness." Because of the accepted fact, that angels were rapt by music, were organs first introduced into churches. They gave man, it was said, a stomach for his devotion. Some of the Fathers went beyond this, and declared that a man who loved music was predestined for the enjoyment of the better harmony in heaven. The converse of this is to be found in the dictum of Aristoxenus, that no one was likely to discharge his duties as a citizen who had not received a musical education. Luther went with the harmonious Fathers, and asserted that good music was a safeguard against the devil; and poor Cowper, weighing the two assertions, came to the conclusion that if there was true harmony in the music of the spheres, there must be dismal discord, "so as to make we itself more insupportable," in Erebus. Luther, again, strengthened himself for the struggle at the Diet of Worms, and prepared himself for God's cause by playing for hours on the lute before he set out,—just as Lord-Keeper North cleared his mind for the law-court gymnastics by a previous hour or two at his bass-viol. As for the power of music over animals, the illustrative incidents are legion,—from that of the Chinese, who draw their shy, musk-bearing che-hiang within shot by force of piping, down to the case recorded by Playford, who saw a whole herd of otherwise obstinate deer allured all the way from Yorkshire to Hampton Court by means of a bagpipe and violin played by men preceding them!

When Fludd supposed the world itself to be a musical machine, sometimes a little out of tune with the elements and planets, which he took to be other instruments in the great orchestra, he, consciously or unconsciously, was plagiarizing from Pythagoras, who not only said the same, ages earlier, but who by process of wedding music to mathematics made those discoveries which enabled him to reduce noise to harmony. The notion has never died out, nor do we see why it should. The stage and "band" have well sustained it. The whole system of Copernicus, which was that of Pythagoras revived, was introduced into a French opera a century ago; Baxtehude illustrated the planetary movements in a course of lessons for the harpsichord. Divers of his colleagues have held that there was affinity between the seven planets and the seven chords; and our friends of the Celestial kingdom naturally go in the same direction, and they find an analogy in music and all creation, which they express, moreover, by sounds. In all, there lies the old philosophical idea that God made the world by number, measure and time, and that music was the best exponent of this union and its results.

Little wonder need there then be that the doctors made of this music a specific,—that

Thales, by his lyre, dispelled plagues,—that by similar process Hsienias cured the sciatica, Thales the fever that desolated Sparta,—that Macrobius himself would not deny the power of the process in the amelioration of diseases,—that Alkhenidi compounded his medicines in musical proportions,—that Lusitanus combined music and numbers (Pythagoras and the Cabala) in his system of physics,—that Struthius judged of the pulse of King Sigismund only according to the musical rhythm which it rendered,—and that Thomas Campion proudly united the Doctor of Music with the Doctor of Medicine.

Nevertheless, there are others who have had less respect for the great art. Blount maintained that women lost their modesty in exact proportion as they made progress in music. Others were greater friends to women, who said that these would never lose their tempers if they only observed in what key they were speaking. In short, the force of music might be proved to be universal, including every circumstance, from Froberger, who represented Count Thurn's perilous passage of the Rhine in a musical display of twenty-six cataracts of notes, to the enthusiastic herald who professed to explain the analogy between music and coat-armour.

Mr. Chorley is not second to any of the before-named enthusiasts in his reverence for music; and, being a more competent judge than many of them, he surpasses those many in a just appreciation for the art. Every page of these volumes furnishes evidence in support of this assertion, and every page offers pleasant reminiscences to the opera-goer of some thirty, or, to be correct, two-and-thirty, years' experience. The book will, perhaps, be more agreeable to audiences than to "artists," unless the latter be wise enough to prefer the wholesome "bitters" of criticism to the sugar of indiscriminate adulation. But Mr. Chorley does not affect when a critic to speak as "Sir Oracle." Unbiased, and generally irrefutable in his criticisms, he renders an honest judgment; but he concedes to all to whom it is submitted the right to differ from it, if they be so minded. We profit by this concession ourselves, and dissent—not from his canons, but from some of his conclusions, or apparent conclusions. We even protest against one, which sets the Norma of Miss Kemble in some points above that of Grisi. We think he has been somewhat ungenerous in his tone towards Catherine Hayes,—a little too rudely contemptuous of Julien,—and we cannot indorse his opinion, that the Rodrigo of that sweet musical stick, Ivanoff, was so far excelling others as he found it. We have a lively recollection of him, when Ivanoff first appeared in that character on an April night, in 1834—to the Otello of Rubini,—the first night that pupil and master played on the same stage in England. The inferiority of Ivanoff to Rubini, as a singer, was manifest from the first; and as Rodrigo, the character (as it appeared to us) was sustained with less effect than even by Bordogni in his best days at the Salle de Louvois, when Bonoldi was the Moor and Pasta the Venetian lady.

We do not know that we can better indicate the plan and the spirit of this book than by saying that it reminds us of that part of Colley Cibber's 'Apology' in which, after enumerating the "companies" of his day, he names the pieces they played, and then passes judgment, in his admirable way, upon the actors. As Colley photographed these for posterity, so has Mr. Chorley done with the children of song of the long-past tuneful years—for now and time to come. Of Malibran, "who was able to sing either 'Semiramide' or 'Arsace,' as the case required, or as

the humour took her," here is a sketch more faithful far than that of Grisi by Chalon, which serves as a frontispiece to the first volume:—

"Malibran had her own tastes and fashions in dress. She knew what suited her features. At a time when public singers indulged in crowning themselves with headdresses of feathers and gigantic hats (the size of which to-day seems so absurd in some caricature by Chalon) I remember to have seen her braided hair circled by a fine Venetian chain;—with one small gold coin, serving for clasp, above her forehead, and attracting every eye by the thorough fitness of the ornament to its wearer. Perhaps the chain and the coin indicated the character of a woman—if not in her life, in her art at least—thoroughly, fearlessly, original. * * It was at Naples that she gave way to one of her oddest caprices. 'She played,' says Madame Merlin, in her Memoirs, 'in a new opera, "Amelia," composed by Rossi. In this opera Malibran undertook to dance the Mazurka. She never excelled in dancing, though she was excessively fond of it. Her native grace seemed to forsake her whenever she attempted to dance; still she seized every possible opportunity of dancing on the stage. In this instance, Madame Malibran's Mazurka certainly contributed to the failure of "Amelia."—I have elsewhere been assured that she could never dance in time—a peculiarity which, however singular it seems, has distinguished more than one perfectly-organized musician."

The following *à propos* to Lablache, of whom there is a careful and able sketch, is worth noticing:—

"Nothing is more curious, or at first sight more capricious, than the distribution of voices.—*Soprani* grow in every country; but the full, as compared with the light, *soprano*, is rare in France—whereas the latter is seldom to be found in Germany. Neither France nor Germany possesses the *contralto* voice in which Italy and England are so rich. The south has always been, *par excellence*, the birth-place of tenors, though England is now more productive than formerly. The deep bass, from Handel's time till our own, has always been a German speciality."

With the year 1832, the year of Tamburini's first appearance in England, the deep interest of these volumes commences. In those days "going to the opera" was a solemn and ceremonious pleasure. After a fashion, it was like going to court; but the fashion was far more agreeable, for you were in the same society with all the additional advantages of comfort and of song. Of those old and never-to-be-forgotten days, the season of 1834, that of the coming of Giulia Grisi, seems to have impressed Mr. Chorley most pleasantly. To others who remember the year, the place and the incidents, the following reminiscence will be acceptable:—

"There was no escaping from the entrance of Lindley and Dragonetti into the orchestra: a pair of favourite figures, whose sociable companionship for some thirty years was as remarkable as their appearance was contrasted—no two faces imaginable being more unlike than the round, good-humoured, comely visage of the Yorkshireman from that of the gaunt Venetian—as brown and as tough as one of his own strings.—On what the affectionate regard maintained between them was fed, it is hard to say; for both were next to unintelligible in their speech—the Englishman from an impediment in utterance; the Italian from the disarranged mixture of many languages in which he expressed his sentiments and narrated his adventures. They talked to each other on the violoncello and double-bass; bending their heads with quiet confidential smiles, which were truly humorous to see. Nothing has been since heard to compare with the intimacy of their mutual musical sympathy—nor is a pair of figures so truly characteristic now to be seen in any orchestra.—Those two are among the sights of London that have vanished for ever."

And so have others from this very ground. Who forgets the pale face and the feverish,

bearing of Mori?—who the hilarious look of Nicholson, the flutist, nodding heartily in recognition of the salute of the ex-tragedian Charles Young, flung to him with a graceful comedy fling, from the first row of the pit? Who does not see Yates, hurrying into the house, after his own curtain had dropped, to hear the *finale* of an opera, or, like the occupants of the omnibus-box, to sit out the ballet? We fancy we still see Malibran gazing down with an interest which nothing could interrupt on the new Semiramide, Grisi, the latter superbly grand, though cumbered by the Idrinus of exhausted Curioni. Then those marvellous foreigners in and about the passages, penetrating to all parts of the house, by power of their masters' "bones," and decked with chains and precious stones, but on hire by no less a lender than Ude! The old house has seen no more brilliant night than when, in that year William and Adelaide went in state, when the whole interior fluttered with feathers and blazed with diamonds; when the Princess Victoria offered her young homage to the sovereigns from an opposite box, next to which stood trembling the aged and ill-fated dowager Marchioness of Salisbury; and when, above all, the burly Yeomen of the Guard, planted on the stage, according to old state precedent, turned blushing and embarrassed, like young girls, from that ardent Grisi, who made no more account of them than if they had been so many lay figures. The splendour of this scene has a good contrast in those third-rate Italian theatres,—

"to listen to music in which gives a shock to every sense; where the singers are bad, the buffoonery is violent, and the audiences (to be lenient) want washing. The only one time when I was ever seduced into sleep at a theatre, was over an opera of Ricci's at Florence:—and not because the opera was poor; but because the vocalists were execrable, and the atmosphere of garlic and from crowding humanity amounted to a smell strong enough, as the Irishman said, 'to hang one's hat on.'"

Let us back to less ignoble houses, where artists reign, and note there such a stage effect as the following:—

"I remember to have seen a stage-crowd absolutely appalled by an actress—Madame Viardot,—in the last act of 'La Juive,' at the Royal Italian Opera. She was supported on the stage, hardly conscious (as the luckless *Rachel*) of time, place, or the frightful fate so near.—The odious drone of the death-music roused her. She raised her languid eyes, and saw the tremendous caldron in the distance. The scene demands that, shrinking to her father, the Jewess should say, 'Mon père! j'ai peur!' (the exclamation loses much terror in the Italian translation). *Eleazar*, the Jew, was on the opposite side of the stage. His daughter disengaged herself from the executioners and tottered towards him, fascinated as by a basilisk by that hideous machine of torture; with her back to the audience. There have been few such impressions of mortal terror received in any theatre, as that conveyed to the audience by the countenances of every one on the stage, whom the gestures of the actress, seconded, no doubt, by the expression of her features, obviously terrified."

This was a triumph; but how even those more triumphant than Viardot might deplorably end their career, Viardot herself saw in the person of Pasta, when she returned to the stage for one fatal night after a long retirement:—

"Nothing more inadvised could have been dreamed of. Madame Pasta had long ago thrown off the stage and all its belongings; and any other public than those who have made their boatmen linger on the lake of Como, hard beneath the garden walls of her villa, with the hope of catching a glimpse of one who in her prime had enthralled so many.—Her voice, which, at its best, had required ceaseless watching and practice, had been long ago given up by her. Its state of utter ruin on the

night in question passes description.—She had been neglected by those who, at least, should have presented her person to the best advantage admitted by Time.—Her queenly robes (she was to sing some scenes from 'Anna Bolena') in nowise suited or disguised her figure. Her hairdresser had done some tremendous thing or other with her head—or rather, had left everything undone. A more painful and disastrous spectacle could hardly be looked on.—There were artists present, who had then, for the first time, to derive some impression of a renowned artist—perhaps, with the natural feeling that her reputation had been exaggerated.—Among these was *Rachel*—whose bitter ridicule of the entire sad show made itself heard throughout the whole theatre, and drew attention to the place where she sat—one might even say, sarcastically enjoying the scene. Among the audience, however, was another gifted woman, who might far more legitimately have been shocked at the utter wreck of every musical means of expression in the singer—who might have been more naturally forgiven, if some humour of self-glorification had made her severely just—not worse—to an old *prima donna*;—I mean, Madame Viardot.—Then, and not till then, she was hearing Madame Pasta.—But Truth will always answer to the appeal of Truth. Dismal as was the spectacle—broken, hoarse, and destroyed as was the voice—the great style of the singer spoke to the great singer. The first scene was *Ann Boleyn's* duet with *Jane Seymour*. The old spirit was heard and seen in Madame Pasta's 'Sorgi!' and the gesture with which she signed to her penitent rival to rise. Later, she attempted the final mad scene of the opera—that most complicated and brilliant among the mad scenes on the modern musical stage—with its two *cantabile* movements, its snatches of recitative, and its *bravura* of despair, which may be appealed to as an example of vocal display, till then unparagoned, when turned to the account of frenzy, not frivolity—perhaps as such commissioned by the superb creative artist.—By that time, tired, unprepared, in ruin as she was, she had rallied a little. When—on *Ann Boleyn's* hearing the coronation music for her rival, the heroine searches for her own crown on her brow—Madame Pasta wildly turned in the direction of the festive sounds, the old irresistible charm broke out;—nay, even in the final song, with its *roulade*, and its scales of shakes, ascending by a semitone, the consummate vocalist and tragedian, able to combine form with meaning, the moment of the situation—with such personal and musical display as form an integral part of operatic art—was indicated: at least to the apprehension of a younger artist.—'You are right!' was Madame Viardot's quick and heartfelt response (her eyes full of tears) to a friend beside her.—'You are right! It is like the *Cenozoio* of Da Vinci at Milan—a wreck of a picture, but the picture is the greatest picture in the world!'"

Let us add that Grisi, who closely copied Pasta, most closely in her *Anna Bolena*, never made anything of two of the points by which the elder singer used to electrify the house—first, by uttering the word *sorgi!* secondly, by the exclamation of the word *giudice!* And yet Grisi's Queen was one of the most perfect of her performances. There was only one opera in which they were equally "below the mark"—namely, in the 'Sonnambula.' Grisi, like Viardot, was generous in her judgment of all colleagues—a generosity not absent either from the orchestra. The 'Élisire' and certain sciolists are referred to in the following extract:—

"I happened once in London to hear it laid hold of by a party of such connoisseurs, including more than one composer, who would have found it hard to write eight bars having the faintest echo of hilarity in them. Some were decrying it, too, for the poor reason of anticipating the presumed censure of the one Genius of the company. This was Mendelssohn. He let them rail their fill for a while, saying nothing. Then he began to move restlessly on his chair. 'Well, I don't know,' said he, at last; 'I am afraid I like it. I think it very pretty—it is so merry.' Then, bursting into one of

those fits of hearty gaiety which lit up his beautiful countenance in a manner never to be forgotten, 'Do you know,' said he, 'I should like to have written it myself!' The dismay and wonderment of the classicists, who had made sure of his support, were truly droll."

There is a difference between audacious incompetence and the natural decay of a great voice. Bold worthlessness has been hissed from our own stage, even when ladies were the exponents. On this point Mr. Chorley remarks that it is

"not unnatural, perhaps—but surely a relic of barbarism. No woman, were men courteous, should be thus cruelly insulted, unless the woman should have forgot the decencies of woman's modesty. Let those who have placed her in so false a position be brought to account.—This has been done in Italy—where, after the very bad singing of the wife of a public favourite, he was called for, and was hissed violently for allowing his wife to appear.—But it is not always that the men of Italy are so temperately courteous. I was present, some years ago, in *La Scala*, Milan, at the representation of an opera—'Saul'—by *Maestro Canetti*. The unfortunate *prima donna* (who has since gained some reputation) did not please the Lombard *dilettanti*. When the quick movement of her great air began, some twenty coarse male creatures stood up in their stalls and sang it with her;—when she retired, in still more brutal fashion, crying, in their harsh Milanese voices—'Brutta! brutta!'"

On the other hand, there is an incompetence which is quite as audacious, but much more fortunate, and which is most graphically portrayed in the following brace of characters:—

"Who does not know the wonderful Frenchman of chamber-concerts—laced to a waist—died, if not rouged, to a nicety,—with a voice as hard as his face; with intensely-subduing gloves, such as only grow on French hands—the man who sings his inevitable '*Prière du Soir*,' or the still more inevitable '*Ma Mère*'—or the still most inevitable small ditty about a 'little child'?—but who is there that, having passed beyond the veriest childishness in music, does not suffer resentfully under the vulgarities of such virtuous simplicity?—Who does not know the Italian of musical private life, more wonderful still—since his very private musical knowledge lies in some half-a-dozen stale songs, which he cannot accompany—which nobody had better have written—yet who comes and goes in England, and who gives concerts and gets pupils—lives more easily, and dies richer, than many an accomplished gentleman and real poet has done?—What is done and suffered in this matter of *romances* in 'the marble halls' of our country is terrible to think of—impossible to represent."

It is said of preachers that, if they would convince their hearers, they should at least seem to be convinced themselves. Men like the above wear this air of conviction and so persuade others. In France, stage triumphs are still carried about in actors' trunks, rather than won on the stage. In the old vaudeville, 'Le Juif,' when Hortense informs Brillant, to the air of 'Marianne,' that she is about to electrify Orleans, to his gallant remark, that—

—de tous les points de la salle,
Je prédie que sur votre front
Trente couronnes tomberont,

—she answers in strict confidence:—

Elles sont dans ma malle!

But what was Hortense at Orleans to Madame Charton at Marseilles? The following is extracted from a French paper of 1853, describing the lady vocalist's benefit:—

"Two hundred and ten bouquets were flung from the upper boxes on the entrance of Madame Charton. Forty-nine bouquets of great diameter were launched from all parts of the house during the performance; then a splendid *monumental* bouquet of camellias, made at Genoa, and forwarded to Marseilles in a box two-and-fifty centimètres in circumference; lastly, eleven crowns, in gold, in silver, and in artificial flowers.—In the

first rank of these crowns must be specified that offered by the *Société Trotabas* (so called from the name of its conductor), every massive silver leaf of which bore the name of one of the lady's favourite characters."

And all this for a lady not of first-rate power. Marseilles could hardly have done more for Mdle. Cruvelli, had she played before them in a character which allowed her to appear with bare arms. Mr. Chorley himself is less prodigal of praise than the Marseillais of wreaths and crowns. As in Turkish bouquets, there is garlic among his flowers, but, for the most part, only where it is wanted. No one singer of merit or pretensions to it who has appeared during the past thirty years, no distinguished composer of the period, is without his or her portrait. The faithfulness of the latter is creditable to the limner, some of whose touches make these ladies and gentlemen appear like the opera heroes and heroines whom Chalon used to draw as reminiscences of his visits, for home inspection and enjoyment only. In these the likeness was undeniable, but certain touches stripped the figure of the dignity which men had worshipped. So while munificently distributing justice, Mr. Chorley plucks no inconsiderable amount of feathers from the plumage of some of his singing-birds. Of Mario, for instance, it is said that he has never altogether got out of 'amateurship' in singing; and of Jenny Lind we are told, with perfect truth, that in some things she was inferior to Persiani. There was a time when a man might as well have proclaimed himself an infidel as have asserted the latter judgment. Society would have served him as the Caliph Yezid served any one who doubted the superhuman excellence of his slave-songstress Habalee,—cut him dead! But if reputations are sifted in this book, there is no real glory which is not acknowledged; and, therefore, whether as a serious chronicle, a conscientious history, a graceful series of portraits or an anecdotal record of that "opera" which St. Evremont designated as a "sottise magnifique, mais toujours sottise," the author must be congratulated on the work he has accomplished.

Psychological Inquiries. The Second Part; being a Series of Essays, intended to illustrate some Points in the Physical and Moral History of Man. By Sir Benjamin C. Brodie, Bart. (Longman & Co.)

If a work from a source so authoritative fulfil the promise on its title but imperfectly as regards some of the deeper questions on which we looked for illumination from a former President of the Royal Society, it contains many good and useful thoughts about social subjects, and, above all, about one on which we have before now given a very decided opinion. Sir B. Brodie contends for the natural growth and welfare of mind and body, against the forcing system of education now in fashion. *Eubulus*, one of the trio in whose conversation the arguments are embodied, thus speaks on education:—

"What any of us may be able to accomplish, depends in a great degree on the extent of our physical powers. There are many who have attained the highest academic honours, and have been enabled immediately afterwards to enter, with all the energy required, into the active business of life, simply because the attainment of those honours was to them a comparatively easy task. But there are many who have attained the same object with difficulty, and whose powers have been thereby so far exhausted as to render them incapable of any great undertakings afterwards."

Again; it is *Ergates*, the medical philosopher, speaking:—

"The nervous force is consumed equally in bodily and mental exertion; and if overmuch of it be expended in one way, there must be proportionally less in another. The zealous student may be induced to obtain his knowledge at the expense of his digestion; while another, who is afflicted with an appetite for food beyond the usual requirements of his system, and thus imposes too hard a duty on his digestive organs, is thereby rendered unfit for study."

Hear *Ergates* again:—

"There is much truth in the vulgar proverb, that 'all work and no play makes Jack a dull boy.' I believe with you, that it is only to a limited extent that the education of children can be advantageously combined with bodily labour. Even in the case of grown-up persons, some intervals of leisure are necessary to keep the mind in a healthful and vigorous state. It is when thus relieved from the state of tension belonging to actual study, that boys and girls, as well as men and women, acquire the habit of thought and reflection, and of forming their own conclusions, independently of what they are taught and the authority of others. In younger persons, it is not the mind only that suffers from too large a demand being made on it for the purposes of study. Relaxation and cheerful occupation are essential to the proper development of the corporeal structure and faculties, and the want of them operates like an unwholesome atmosphere or defective nourishment in producing the lasting evils of defective health and a stunted growth, with all the secondary evils to which they lead."

Let ambitious parents lay this word in season to heart, and consider the first indication of undue exhaustion of nervous force, whether it appear in the form of headache, pale cheeks or general lassitude, as the *danger-flag* held out to warn their children off the road which leads to epilepsy and the train of evils described by one so competent as Sir B. Brodie to give judgment in the case.

Our author is not quite so clear in dealing with the purely psychological as with the physiological principles of mental progress. His method of inquiry resembles that of Mr. Faraday, as set forth in the memorable sentence, "Before we proceed to consider any question involving physical principles, we should set out with clear ideas of the naturally possible and impossible."

This principle is extensively applied by *Ergates*, who thinks that "it may be a question whether, in these times, they (the physical sciences) do not too exclusively occupy our attention, other inquiries which are not less important being comparatively neglected. I refer more especially to those which relate to the operations of the intellect, the laws of our moral sentiments—in short, all that belongs to the one individual percipient and reflective being which each of us feels himself to be. These subjects, which may all be conveniently classed under the name of Psychology, constitute a science quite as real as astronomy, chemistry, or natural history; inferior to none of the physical sciences in interest, and, I may add, in usefulness. * * Observe that I suppose the study of mental phenomena to be properly conducted, and limited to its proper objects, without being adulterated by those wild speculations in which some have indulged, and which have given the science rather a bad reputation, under the name of metaphysics."

We do not object to the definition of the objects of mental science; but, its functions having been once defined, why is it to bear the blame due to all the wild doings of the metaphysicians, who are professedly labourers in another field?

Eubulus, though he holds that the study of the laws which regulate his own mind is the best means of qualifying the statesman, the philanthropist, the religious teacher, or the instructor, for his work, still cannot persuade himself that—

"if the study of psychology were to prevail to

the same extent as that of the physical sciences prevails at present, it would lead to a proportionate result. The latter offers to us a domain which is the same as if it were of infinite extent. Every addition to our knowledge leads us to something farther still. * * But it is quite different as to those studies which have for their object the phenomena and operations of the mind. * * The field which is open to us is of limited extent; and ere long we discover that we can advance no farther. If we look into our own minds, up to a certain point there is as much reality as there can be in any other department of human knowledge. * * But we soon arrive where our knowledge ends; and if we endeavour to overleap this boundary, we pass at once into the region of mists and shadows, where the greatest intellects do but grope their way to no good purpose, striving to know the unknowable, and speculating on subjects beyond their reach."

Ergates having reiterated his belief that one of the greatest advantages of psychology lies in its enabling us to see how far we can go, and "not to arrogate to ourselves powers and capabilities which we do not possess," proceeds to carry his *Dii Termini* into the field of natural philosophy and its kindred sciences, in which he says—

"Many questions arise which are just as incapable of solution as any of those discussed by metaphysicians. * * The Vortices of Des Cartes, the Philogiston of Stahl, nay, even the speculations of Newton himself, respecting an all-pervading ether, are all examples of human curiosity striving to pass the bounds of human knowledge."

And further on,—

"Do you believe that under any circumstances we should be able to understand why it is that a stone gravitates to the earth or the earth to the sun? or that the sun itself is influenced by the other heavenly bodies, situated at what to us is an inconceivable, though not an immeasurable distance from it, or that we should ever advance beyond the simple fact that it is so? The same observation may be applied to magnetic attraction and repulsion and all other analogous agencies. * * The first thing necessary for the right acquisition of knowledge is, that we should duly recognize the limits which are thus set to our inquiries, and not be led away from what is real and substantial by the pursuit of what is shallow and fantastic. Referring to the past history of science, it cannot but occur to us how much greater progress would have been made in all its departments, if the cultivators of it had seen their way more clearly in this respect."

Now touching one of the first of these prescribed speculations, those of Newton on an all-pervading ether, if Ergates, instead of drawing his magic circle around the subject, had set out quietly from the centre and let the boundaries take care of themselves, he would have known that the speculations of Mosotti,—held worthy of high attention by mathematicians,—are a step in advance of Newton, and in the same direction. And why is a hopeful inquiry never to be made on the subject of "magnetic attraction and repulsion, and all other analogous agencies"? The conservative philosopher of the last century might, in the spirit of Ergates, have laid an embargo on speculations on the nature of light, which would have kept Bunsen's and Kirchhoff's discoveries on the spectrum for our great-grandchildren. It must be but a superficial view of the past history of science which fails to show how many a speculation which we now know to be fallacious has been a stepping-stone to the juster conclusion of which we now reap the benefit. What at first appears a contradiction sometimes turns out a fact. In our own time a planet has been discovered by calculations founded on those very discrepancies whose result at one time appeared to throw doubt on the law of gravitation. Instead of the old-fashioned system of walking the boundaries, the psychological and physiological student will do well to be satisfied with the old

rule enforced by our author, that observation and induction must be the foundation of all sound knowledge. The mental powers, Ergates tells us (and we think he might have said a little more on this subject without entering into the region of mists and shadows), vary in different individuals. The point of view too varies, and the prospect widens with progress, so that if the psychological philosopher likes to say with our friend Lord Dundreary, "That's just what no fellow can make out," we are not sure that some unborn "Fellow" of a scientific Society may not establish conclusions, even on magnetic attraction and other analogous agencies, quite within the limits assigned by the Ergates of the next century.

England and Russia: Comparative Social Sketches. By Our Own Correspondent of the *Northern Bee* Russian Newspaper. (Piper.)

THE author of the letters upon England which are now before us forms a grateful contrast to many of the special correspondents whom the French journals have commissioned to report upon our insularities. The Parisian critics manifest a sovereign contempt for facts, and seldom have leisure to turn to the actual men and women around them the attention with which they watch their own minds for impressions, caring nothing at all for the truth, but being anxious to produce an epigrammatic essay on what is to them an unknown and barbarous land. But the visitor from St. Petersburg is evidently well qualified to give a fair account of what he saw, being actually acquainted with the language, and, moreover, versed in the political and literary history of the nation he undertook to describe. His letters appeared during a part of the last and of the present year in the *Syvernaya Pchela*, a journal better known in England under the name of the *Northern Bee*. They have been translated—and that well,—and are now published in their English garb for the benefit of all who wish to know whether the Slavonic Bee thinks us worthy of his honey or of his sting. During the Crimean War no newspaper upheld the rights of Russia with more dignity and firmness than the *Northern Bee*; but, at the same time, it preserved a measured tone in its attacks upon the Allies, and avoided, we believe, indulging in personal abuse of the English. So highly was its voice esteemed in Russia that, at the conclusion of the war, a banquet was given to its conductor, Nikolai Grech, in honour of his patriotic services as Able Editor. The letters from which we are about to make some extracts were read with considerable interest in Russia, and as the *Bee* roves widely from town to town throughout the empire, they may have done somewhat to revive the kindly feeling with which the English were regarded there before the siege of Sevastopol.

The letters commence with a description of the writer's journey from St. Petersburg, in which there is little to mention, except that he compares the Russian with the Prussian railways, very much to the advantage of the latter. He did not find London, he says, exactly what he had expected. "London is much more deeply rooted in the ground and soars much higher towards the clouds than is allowed by French writers, who think that it is only their Paris that has contrived to accommodate an immense population on a small surface." In order to convey an impression of the city to his readers at home, he says: "Take five St. Petersburgs, clear them of every atom of wood, pave the streets with stones like those of the Nevskoi Prospekt, add to all this a quantity of darker colours and a sufficiency of glaring metals and

plate-glass, mix the ingredients up, and the result will be—London." He tries to obtain a clear idea of the metropolis, first by rising above it to the cupola of St. Paul's and the top of the Monument, and then by diving under it through the Thames Tunnel. But he considers the view from the Cathedral height an imposition:—

"It is not like the view from the tower of the Crystal Palace, with its horizon of distant woods, with its picturesque scattered villas, and with the flowery mosaic of its garden in the foreground. From the cupola of the highest of English churches, you see under you an aggregation of red and grey clay, put together in such lumps as you may take for lines of houses; between these run faded grey ribands, which may be streets. The lumps and the bands are filled with moving creatures, whose nature in the more distant part of the scene you cannot positively distinguish, though in all probability they are men and women. In the midst of the landscape, if you look towards a certain quarter, comes a leaden-coloured stripe, which there is no reason why you should not call the Thames, And this is the whole landscape."

The Monument, he suggests, might be turned to good account if an inspector of police were to establish an office at the top of it. "Some ten or twelve Arguses of public security might be enabled to look down at once into thousands of windows and survey hundreds of streets," provided that the London fog allowed them to see at all. The Tunnel strongly reminded him of the "Gostinnoi Dvor" at St. Petersburg. The whitewashed walls and vaults, the moisture on them, and the grouping of everything carried his thoughts away in a moment from Rotherhithe to the Great Sadovaya Street. The musical sounds which are heard in the vaults resemble, to his ear, "the trills of a street organ that is played to the tune of 'Luchinskaya,'" and, if he could only have seen a dealer in stewed pears, he would have been able to believe that he was back again at home. But this was the Tunnel's sole attraction for him, and he can scarcely understand why we took the trouble to undermine Father Thames. A Russian, he says, would call the river Mother Thames, if it flowed in his country; but he thinks we are right, and that it looks less like a mother than "a cantankerous old father, with a leaden-hued and excitable physiognomy."

His pictures of inanimate London are not very flattering, but he fully atones for them by the compliments which he pays to the good looks of its inhabitants. Englishmen, he says, are distinguished from all the dwellers on the Continent by "the health and freshness which are written on their faces in unmistakable characters of ruddiness. Rouge can never have been invented in England." For unknown reasons, paleness is the characteristic of a Northern beauty; if "a pair of cheeks like apples" were discovered at Archangel, the fact would be at once recorded in the archives of the city; and "in Petersburg, Moscow, Kazan, and so on, and especially in Moscow—which is indisputably, in cosmetic view, the real capital of Russia—a very large proportion of faces are painted, not from within, but from without. . . . In England, on the contrary, the dealers in cosmetics are replaced by nature, who lavishes on the face of every subject of Queen Victoria an unlimited supply of red, for one streak of which any Moscow lady would be ready to give her best tea-kettle." In every respect, the English ladies appear to him worthy of admiration. They are handsome, agreeable, and free from the military fever which prevails abroad; for they "so seldom see shoulder-knots, sabres and epaulettes, that few among them have had an opportunity to get inflamed with a passion for these decorations."

Not only are our women charming, but "Eng-

land is a land of bewitching children. It is, of course, possible that any darling child may grow up into an awkward youth or an ungraceful damsel; but while it is a child, it is a sweet thing. As is usual for an animated creature of the highest order, the English boy is certainly bold and frolicsome: but his spirits are quite innocuous within the house, and very seldom occasion any mischief outside,"—an opinion with which we hope that every father of a family agrees. One feature only of the English lady's character astonishes him, and that is her taste for wine and beer. "In Moscow, if a young lady of eighteen were to drink at dinner a glass of wine, and another immediately after, she would probably lower herself for ever in the fond eyes of her Iwan Nikolaiwitsch, because she would hardly, after such an absorption, continue to appear the same dear, innocent angel as before. But any English Miss of the same age is capable of imbibing two such glasses without making a face, or dropping the part of an angel," and "ladies and children drink glass after glass" of porter with impunity. The climate, however, accounts for the fact. "Though oceans of brandy and wine are consumed in London, there are, nevertheless, no drunkards seen in the streets there; while in St. Petersburg, where there is comparatively a less demand for spirituous liquors, there are hundreds of victims to such beverages continually lining the pavement." But in Russia the climate persecutes the drinker, hunting him across the streets, dashing him to the ground, and giving him in charge to the police; whereas in England, even if it sends him shivering into the tavern, it permits him to emerge refreshed and intelligent. At Kazan, where "there is an interval of 157° Fahrenheit between the highest summer and the lowest winter temperature," steady drinking is impossible, while in England it is far from injurious, for, "warmed from inside, the Englishman requires neither to wear fur nor to be put under the protection of a policeman: he is sober, and yet feels not the temperature of the surrounding air." At all events, the habit of imbibing strong liquors has not hurt the race. Never has our traveller seen such men as he constantly meets here. The English soldier he describes as "a model of healthy, handsome youth, with white brow and rosy cheeks"; and he declares that he has not met with one who was not young and good-looking. The policeman also is worthy of notice, though he has in him "too much gravity, seriousness, Olympian majesty"; and as for the Highlanders, whom he finds on guard at the Tower, they send him into raptures. "What great, what heroic countenances!" he cries. "Here only did I understand how the Empress Eugénie was so struck by the scenery of the Scotch Highlands." The Russian house-porters are supposed to be fine men, but "I should like to know," he says, "in what Moscow or Petersburg *Swiss* I could find such broad shoulders, such a carriage, such a stature, and above all, such a heroic, patriarchal countenance, as I met with in the court of the Tower. These are the only subjects of Queen Victoria who, without quoting Greek verses, can put you in mind of Homer's Iliad." He attends a military parade, and speaks in high terms of our soldiers and their "unrestrained, confident march." No mere machines are they. "The confidence and the rapidity, not attended with precipitation, of the movements of an English battalion, prompt you to consider it not merely as an indivisible whole. You are assured that, while it remains a compact mass, it is invincible: but, besides this, you are aware that if this whole were broken up, its parts would yet be left, as at first, full of strength and energy. The English soldier is well grounded in discipline, but

is not lost even without it." Not only the men, but the other animals in England, and even the vegetables, astonish the Slavonic inspector by their size. The elephantine horses fill him with wonder; the English bull appears "a mountain of fat and flesh; the cock is two Moscow cocks in one; the trees are colossal; and the only reason why the grass does not grow to an enormous size is, that the horses and cows that feed upon it are also enormous, and consequently great consumers. Every potato reminds you, by its size, of Ireland itself." Nor is it only bulk which is the characteristic of English growth. If you are visiting England for the first time, he says, what will chiefly "strike your eye everywhere is Strength, strength, strength. Strength in everything—in the bearing of men, in the motion of locomotives, in the muscles of domestic animals, in the hardness of stomachs"; in the big, stony loaves, one of which would kill a Parisian countess, and even in the lucifers, which are like logs of wood compared with Continental matches. Perhaps in nothing does our weakness for strength more strikingly manifest itself than in our tea. A Russian who assists at the evening meal of an English family is apt to mistake the teapot for an ink-bottle, so black is the decoction, which, in his own country, never exceeds a straw-coloured hue. We drink tea, he says, by the help of water, but the Russians drink water by the help of tea. But let us remind him that they make up for the inferiority of quality by the quantity they consume, for the number of glasses which they take would astonish even Mr. Weller, sen., great as were his experiences at a celebrated tea-meeting. The cheapness of the article, and indeed of all groceries, delights our Slavonic friend, who is, however, afraid that the influx of foreigners into England may raise the scale of charges here. He moralizes to some extent on this theme during a visit to Brighton, with the charms of which town he is enraptured. The beauties of the beach kindle a poetic fire within him; and he produces an entirely new simile about the sea, likening the clatter of the waves, when playing with the pebbles, to the noise "made in a bag of nuts, when the hand of the dealer is plunged into it." Could Brighton but be carried bodily away, and transplanted to the environs of Moscow, "the whole population would immediately flock thitherwards, pell-mell, to contemplate the marvellous city, in which it was possible to forget what a bad smell is, and in which the hands of maid-servants, looking like ladies, were every day employed in washing the door-steps, and even sometimes the pavement of the street, with soap." There let us leave our genial critic, and as he basks in the sun and through the blue vapour of his cigarette watches the town he loves as "it presents mile after mile its gay and fantastic front to the sea," let us thank him for the kindly chronicle in which he has not set down aught in malice. As for the *Bee*, let us wish him a bright, fresh life among flowers for the greater part of the year, and as little annoyance as possible when winter grasps the Neva tight, and he is

—hived,
Cramped, cringing in his self-built social cell.

Modern Love, and Poems of the English Road-side, with Poems and Ballads. By George Meredith. (Chapman & Hall.)

THE story of 'Modern Love' is rather hinted at than told. There is nothing of orderly statement and little of clear and connected suggestion. These sonnets resemble scattered leaves from the diary of a stranger. The allusions, the comments, the interjections, all refer to certain

particulars which are not directly related, and have to be painfully deduced. We are not sure that, after great labour, we have arrived at Mr. Meredith's drift; but we are quite sure that, if we have, we do not care for it. So far as we have groped our way, the tale seems that of a man who is jealous of his wife. It appears that she is still faithful to the bonds of wedlock, though not to those of love. The phases of the husband's torture are elaborately set forth—often with spasmodic indistinctness, but now and then with real force and imagination. A May-day recalls the Spring when she yet loved him. At a village festival he sardonically contrasts his refined misery with the coarse happiness of the revellers. At dinner the wedded pair play host and hostess, and mask their wretchedness with smiles. Here is a recollection of past joy, which appeals to the heart through ear and eye, like an echo from a ruin:

In our old shipwreck'd days there was an hour,
When in the freight steadily aglow,
Join'd slackly, we beheld the chasm grow,
Among the clicking coals. Our library-bower
That eve was left to us: and hush'd we sat
As lovers to whom Time is whispering.
From sudden-open'd doors we heard them sing:
The nodding elders mix'd good wine with chat.
Well knew we that Life's greatest treasure lay
With us, and of it was our talk. "Ah, yes!
Love dies!" I said: I never thought it less.
She yearn'd to me that sentence to unsay.
Then when the fire domed blackening, I found
Her cheek was salt against my kiss, and swift
Up the sharp scale of sobs her breast did lift—
Now am I haunted by that taste! that sound!

Few of the sonnets, however, are so intelligible as the foregoing. The abrupt and obscure style which too often prevails may be learnt from the next example. Yet, whoever has patience to spell out its meaning, may catch a fine image in the closing lines:—

A message from her set his brain aflame.
A world of household matters fill'd her mind,
Wherein he saw hypocrisy design'd:
She treated him as something that is tame,
And but at other provocation bites.
Familiar was her shoulder in the glass
Through that dark rain: yet it may come to pass
That a changed eye finds such familiar sights
More keenly tempting than new loveliness.
The "What has been" a moment seem'd his own:
The splendours, mysteries, dearer because known,
Nor less divine: Love's inmost sacredness
Call'd to him. "Come!"—In that restraining start,
Eyes nurtur'd to be look'd at, scarce could see
A wave of the great waves of Destiny
Convulsed at a check'd impulse of the heart.

It would seem—but we still write under correction—that the husband strives to console himself by the stimulant of a new passion. We infer that the expedient is a double failure. Yielding no relief to the conscientious husband, it revives, through jealousy, the all-but-dead affection of his wife. But her contrition apparently comes too late, for we think she takes poison. Still, this is a mere conjecture, from a dark hint or two, which the reader can interpret for himself:—

About the middle of the night her call
Was heard, and he came wondering to the bed.
"Now kiss me, dear! it may be, now!" she said.
Lethal had pass'd those tips, and he knew all.

We have already intimated that 'Modern Love' contains passages of true beauty and feeling; but they are like the casual glimpses of a fair landscape in some noxious clime, where the mists only break to gather again more densely. Besides, the best gifts of expression would be wasted on a theme so morbid as the present. It is true that poetic genius has often revealed to us the diseases of our nature; but they have been only a portion of the exhibition. The causes which produced them, and the results in which they were expiated or subdued, have also been given. The bane has shown the virtue of the antidote. In 'Modern Love' we have disease, and nothing else.

With a sense of relief we turn to the more wholesome poems in the volume. 'Grandfather

To-day, from that window, I see them all go by as formerly, but they enter no more." M. Guizot again is as sharp in detecting the hidden pride of O'Connell as the "slight infusion of vanity" in Mrs. Fry, rendering full justice the while to the qualities of both Repealer and Quakeress. Indeed, he has great power in fixing by a word or two the characteristic which makes or mars a scene or a group. He disposes of the Italian villa, "without the sun," at Chiswick, by saying that "at the foot of the staircase, in a corner, is a statue by Palladio, which has the air of shivering"; and he shades his glowing picture of a meadow banquet of Eton boys, after the annual boat-race, by saying, "I found nothing to blame, but the somewhat excessive supply of champagne, which elevated these youths to a pitch of gaiety rather too exuberant even for a fête in the open air." Among the full-length portraits in this volume, there is one of the late Lady Holland, more faithful as a whole than any drawn by other artists:—

"Lady Holland was much more purely English than her husband. Sharing with him the philosophic ideas of the eighteenth French century, in politics she was a thoroughly aristocratic Whig, without the slightest Radical tendency, proudly liberal, and as strongly attached to social hierarchy as faithful to her party and her friends. She possessed greatness and strength of mind, with an air of authority natural and acquired; she was often imperious, sometimes affable, dignified even in her caprice, well-informed without pretension, and, though sufficiently egotistical in fact, capable of attachment,—above all, of that careful and delicate attention which renders so easy and agreeable the familiar details of life. She conceived a favourable impression of me, and evinced it not only in her kind reception, but in rendering me, unperceived, various good offices, and in giving me, occasionally, useful hints. She lent me books which might be either useful or amusing. She was anxious that I should not commit too many errors in speaking English, and corrected me with friendly solicitude. I happened once to repeat a popular proverb, *Hell is paved with good intentions*; she inclined towards me, and whispered, 'Pardon my impertinence; we never use the word *hell* here, unless in quoting from Milton: high poetry is the only excuse.' Like many others in England, she was an epicure, and alive to the merits of a good dinner. Soon after I had established myself in London, whither I had brought an excellent cook, long in the service of M. de Talleyrand, Lady Holland wrote to Paris,—"M. Guizot pleases all the world here, including the Queen. The public augurs well from his having placed the celebrated Louis at the head of his kitchen; few things contribute more to popularity in London than good cheer." A few weeks later, Lady Holland came to dine with me; she had eaten no breakfast that morning, and was impatient to go to table; Lord Palmerston did not arrive until half-past eight. Lady Holland began to lose her temper, proceeding to real vexation, and finally to exhaustion. When dinner was at last announced, she called Lord Duncannon, and committed herself to his care; 'for I am not sure,' she said, 'that I can go so far without being ill.' The dinner, which pleased her, dissipated both the ill-humour and faintness; but I am by no means certain that she did not always retain a slight grudge against me for having, on that day, waited for Lord and Lady Palmerston. This person, so decidedly incredulous, was accessible, for her friends and for herself, to fears childishly superstitious. She had been slightly ill, was better, and admitted it. 'Do not speak of this,' she said to me, 'it is unlucky.' She told me that in 1827 Mr. Canning, then ill, mentioned to her that he was going for change and repose to Chiswick, a country seat of the Duke of Devonshire. She said to him, 'Do not go there; if I were your wife I would not allow you to do so.'—'Why not?' asked Mr. Canning.—'Mr. Fox died there.' Mr. Canning smiled; and an hour after, on leaving Holland House, he returned to Lady Holland, and said to her, in a low tone, 'Do not

speak of this to any one, it might disturb them.'—'And he died at Chiswick,' concluded Lady Holland, with emotion."

She was, in truth, childishly superstitious, and at one time declined to drive out of Holland Park by the Kensington Gate on account of a miniature model of a coffin which hung in a window opposite, indicative of the vocation of the handicraft exercised within. This symbol was removed, at the particular request of this otherwise very strong-minded woman. Compare with her this portrait of a strong-minded man, who often lacked the quality of true hero. The scene is at Mrs. Stanley's, now Lady Stanley of Alderley,—a lady whom Lord Palmerston used to call "the head of our staff":—

"I found Mr. O'Connell exactly the sort of man I had pictured to myself. There was something, perhaps, in this, but it is always much to answer expectation. He was tall, bulky, robust, animated, his head a little sunk between the shoulders, with an air of strength and shrewdness; strength everywhere, shrewdness in the quick glance, slightly indirect although not indicating duplicity; he was neither elegant nor vulgar, his manner a little embarrassed yet firm, with even a tincture of suppressed arrogance. His politeness towards the Englishmen of condition he met there was mingled slightly with humility and pride: it was apparent that they had once been his masters, and that now he exercised power over them; he had submitted to their rule and he accepted their attentions. He was evidently flattered at having been invited to meet me. On our introduction, I said to him, 'You and I, Sir, are here two great evidences of the progress of justice and good sense: you, a Catholic, are a member of the English House of Commons; I, a Protestant, am the ambassador of France.' This opening remark pleased him; and during dinner we conversed together almost like old acquaintances. During the morning, Mrs. Stanley had hesitated about an evening party; nevertheless she had decided for it; and after dinner I saw arrive Lord and Lady Palmerston, Lord Normanby, Lord Clarendon, the Bishop of Norwich, Lady William Russell, and several others. On leaving the dinner-table, a fit of social modesty seized Mr. O'Connell—he wished to take his departure. 'You have company,' said he, to Mr. Stanley.—'Yes, but pray remain, we expect you to do so.'—'No, no, I must go.'—'Stay, I entreat you.' He stayed, with visible satisfaction not unmingled with pride. 'That, then, is Mr. O'Connell?' said Lady William Russell to me, who probably had never seen him before.—'Yes,' I replied, 'and I am come from Paris to tell you so.'—'You thought, perhaps, that we passed our lives with him?'—'No, I see evidently that you do not.' All appeared glad of the opportunity to make themselves agreeable to him, and he seemed equally inclined to profit by it. He spoke much; he detailed the progress of temperance in Ireland; the drunkards were disappearing by thousands,—the taste for regular habits and more refined manners advanced in proportion as inebriety receded. No one expressed the slightest doubt. I asked him whether this was a mere puff of popular humour or a lasting reform! He replied gravely, 'It will last; we are a persevering race, as all are who have suffered much.' He took pleasure in addressing himself to me—in calling me to witness the improved fortune of his country, and his personal triumph. I retired towards midnight, and was the first to go, leaving Mr. O'Connell surrounded by four cabinet ministers and five or six ladies of rank, who listened to him with a mixture, somewhat comic, of curiosity and pride, of deference and disdain."

It is easy to perceive that in depicting or commenting on the past, the author is also contemplating, if not directly referring to, the present. Take as a sample these lines on despotic power:—

"There is no worse school of government than absolute power. The princes who exercise it lose sight of penetration, forethought, a just appreciation of facts, obstacles, and strength. Because they can,

at home, and without resistance say, *I will*, they also persuade themselves that they can say the same to foreigners and to events; they act upon momentary impressions and caprices, at once light and obstinate, haughty and thoughtless. If they are strong, they push their will to madness; if they are weak, they advance and retire, do and undo, like children. Even their personal qualities turn against them. Pride does not save them from inconsistency or weakness, and the dignity of their character only aggravates their errors and perils."

In connexion with the above the subjoined passage is of interest; the closing lines are manifestly directed towards the exiled House of Orleans:—

"On the day when I left London to repair to the Château d'Eu, the 6th of August, Prince Louis Napoleon, towards four o'clock in the morning, disembarked near Boulogne, and with his name alone for an army, attempted for the second time the conquest of France. What would be the astonishment to-day of any rational man, who, having slept since that date the sleep of Epimenides, should see, on waking, that Prince upon the throne of France and invested with supreme power! I cannot read again without some embarrassment what was said by all the world in 1840, and what I wrote myself with reference to what we all called, 'a mad and ridiculous adventure,' and to its hero. Even if I could do so with full liberty, I should refrain, on personal convictions, from reproducing at present the language which was then held in all quarters. Providence seems sometimes to delight in confounding the judgments and conjectures of men. Yet there is nothing in the strange contrast between the incident of 1840 and the Empire of to-day, beyond what is natural and clear. No event ever shook the confidence of Prince Louis Napoleon in himself and his destiny; in despite of the success of others and of his own reverses, he remained a stranger to doubt and discouragement. Twice, vainly and wrongfully, he sought the accomplishment of his fortune. He never ceased to reckon on it, and waited the propitious opportunity. It came at last, and found him confident and ready to attempt everything. An eminent example of the power which preserves, in the dark shadows of the future, persevering faith, and a great lesson to all who doubt and bend easily under the blows of fortune."

At the very time that the Boulogne attempt was made, so torpid was the Bonapartist enthusiasm in France, that an endeavour set on foot by the newspapers to raise a fund by subscription to defray the expenses of transporting the body of the Emperor from St. Helena to France ignominiously failed. The slumbering enthusiasm, however, was fanned into life by the grand entry of the remains into Paris,—a capital mistake on the part of the French Government. How the opponents of the Government sought to profit by it, the following extract will show:—

"It has been often said that the government of King Louis-Philippe, in 1840, committed the error, both in Paris and London, of paying no attention to Bonapartist intrigues, and of neglecting to acquire intelligence. This is a mistake. Neither M. de Rémusat as Minister of the Interior, nor myself as ambassador in England, had been guilty of such carelessness. As early as the 2nd of April I had written to M. de Rémusat: 'You ought to know well that I have no police resources whatever, and that I can neither hear nor learn anything either as to the Bonapartists or the refugees of April. If you have any direct agent who corresponds with you, let me know it. If you have not, consider what it might be necessary to do.' M. de Rémusat replied on the 15th of May: 'I think it not unlikely that Prince Louis Bonaparte may inflame his head and attempt some adventure. I am sufficiently well informed as to what concerns him. Nevertheless I commend him to your notice, and I beg you to apprise me, if necessary, of what you may suspect.' And again on the 8th of June: 'Bonapartism is becoming active. Once more I recommend His Imperial Highness to

you.' I replied on the 30th of June: 'You ask me to watch the Bonapartist faction. It is not easy to do so. The party is demonstrative and parades itself with much show. Prince Louis is constantly in the park and at the opera. When he enters his box, his aides-de-camp remain standing behind him. They talk much and loudly; they talk of their projects and correspondence. The display of their hopes is pompous. But when we seek to look a little closer and to distinguish what is real and active under this noise of words, we discover next to nothing. On leaving the park or the opera, the prince and his party return to a sufficiently obscure and idle life. Nevertheless I know that it is in agitation to equip a man-of-war, and to attack at sea, on its return from St. Helena, the frigate bearing the remains of Napoleon, and to carry them off as a property of the family; or rather to follow the French frigate and enter Havre with her at all risks.' When thanking me for these informations, M. de Rémusat added on the 12th of July: 'The illusions of emigrants are mad, and I cannot entirely reject, on the score of extravagance, the projects attributed to His Imperial Highness. The various accounts that reach me represent his court in Paris and his court in London as persuaded that the moment of action approaches, and that they ought not to wait the epoch of the translation of the remains of the Emperor. Their desire would be to operate upon two points at once. Metz seems to be that where they are most at work. Lisle is also stirred up. But their action confines itself within a very narrow circle, and they find the mass of the people and the army inaccessible. Nevertheless I believe in an attempt.'

Turning to more "homely" incidents, we find a couple of neatly-executed presentments of two famous churchmen: knowing whom, no one will say of either portraiture, with the lady in the comedy, "How unlike my Beverley!"—

"In my quality of Protestant, I became an object of solicitous and friendly attention to the different religious sections in England, whether of the Established Church, or Dissenters. Soon after my arrival, the Bishop of London, Dr. Blomfield, a learned Hellenist, invited me to meet at dinner the Archbishop of Canterbury, the Bishop of Llandaff, two canons of Westminster, and several zealous laymen. He asked me to go with him in his carriage, on a Sunday, to the service at St. Paul's. He wished to receive me officially there, and to make a little display, in his cathedral, of a Protestant French ambassador. I declined the proposal. I have no taste for show in such a place. I went indeed to St. Paul's, but quite privately, entering simply with the bishop, and sitting by his side. Amongst the English prelates with whom I became acquainted, the Archbishop of Dublin, Dr. Whately, a correspondent of our Institute, both interested and surprised me. His mind appeared to me original, and well cultivated; startling and ingenious rather than profound in philosophic and social science; a most excellent man, thoroughly disinterested, tolerant, and liberal, and in the midst of his unwearied activity and exhaustless flow of conversation, strangely absent, familiar, confused, eccentric, amiable and engaging, no matter what impoliteness he might commit, or what propriety he might forget. He was to speak on the 13th of April, in the House of Lords, in reply to the Archbishop of Canterbury, and the Bishop of Exeter, on the question of the Clergy reserves in Canada. 'I am not sure,' said Lord Holland to me, 'that in his indiscreet sincerity he may not say he sees no good reason why there should be a bench of bishops in the House of Peers.' He did not speak for the debate was adjourned; but on that occasion, as on all others, he would certainly not have sacrificed to the interests of his order, the smallest particle of what he regarded either as true, or for the public good."

The ambassador to the Court of St. James's does not introduce us to much of court life; but this introduction, for sufficient reason alleged, is only deferred. Meanwhile, here is a dinner, with the envoy quietly looking about him, at Buckingham Palace:—

"On Thursday, the 5th of March, I dined for

the first time with the Queen. Neither during the dinner nor in the drawing-room afterwards was the conversation animated or interesting. Political subjects were entirely avoided; we sat round a circular table, before the Queen, who was on a sofa; two or three of her ladies were endeavouring to work; Prince Albert played at chess; Lady Palmerston and I, with some effort, carried on a flagging dialogue. I observed over the three doors of the apartment, three portraits, Fénelon, the Czar Peter the Great, and Anne Hyde, daughter of Lord Clarendon, the first wife of James the Second. I felt surprise at this association of three persons so incongruous. No one had remarked it, and no one could explain the reason. I thought of one; the portraits were selected for their size—they fitted well in their respective places."

Why the French representative refrains, for the present, from speaking further of the English Court in 1840, especially at Windsor, he explains thus delicately:—

"I shall abstain from doing so at present. I saw the commencement of that rare regal happiness which the death of Prince Albert has recently destroyed before its time, if it is permitted to us to assign any particular time as more suitable to death than another. How could I at this moment revert to the assemblies and festivals of that young and happy royalty, equally charmed with its domestic life and its throne, and respecting which England delighted to indulge in those brilliant hopes of domestic virtue and political wisdom which have been so worthily realized? The most respectful expressions would fail to satisfy myself, and I could not venture to indulge that liberty of observation, which the most sincere respect does not interdict. Hereafter, when time has passed on, if I am permitted to bring these *Memoirs* to their end, I shall find an opportunity of returning to Buckingham Palace and Windsor, and of recalling the impressions I received and the memories I have preserved."

With this we consign M. Guizot's amusing and instructive volume to the wide world of readers it is sure to obtain. Its value is great, alike as a frank though political history of the author's eight months' embassy, and as a review of English society made by an intelligent foreigner, who, with all his gravity, has some humour in his composition. There is, moreover, an Appendix of historical documents, which will, doubtless, engage the attention of the student of history.

Modern Philosophy; or, a Treatise of Moral and Metaphysical Philosophy from the Fourteenth Century to the French Revolution, with a Glimpse into the Nineteenth Century. By the Rev. F. D. Maurice. (Griffin, Bohn & Co.)

A great reviver of Platonism, Francis Patricius, contended that an historian should give nothing but facts, without any expression of opinion; and he strongly criticized Polybius for his offences against this rule. On which Gerard Vossius dryly remarked, "Sed nobis potior est Polybii auctoritas": he preferred to take the law from the criminal at the bar, rather than from the judge on the bench. The state of our literature recalls this little specimen of action and reaction to our minds, as suggestive of a few remarks upon a class of works which is rapidly increasing in size.

The historical manual of literature or philosophy is no new form of publication. Biographies in chronological order are older than the invention of printing. For ages the facts of the life continued to be more prominent than the judgments on the writings; the true intent being that the reader of the works might make literary history of his acquisitions by the help of biography. Many persons know how interesting the life of an author, carelessly passed over at the beginning of the first volume,

becomes when perusal of his works has brought the reader into contact with his mind. Events in life which, when narrated of somebody unknown, are of a very commonplace character, are sure of attention when they are told of a person whose opinions we hold in memory; they cannot be neutral; they either pull with or against the impressions of character we have gained; and in either case they excite interest.

Circumstances are slowly changing the plan. The succession of biographies is in process of conversion into the succession of critical representations of written works, accompanied by just that amount of pure personal narrative which is necessary for distinction of one person from another. The accounts thus given are not supplementary to actual reading; or, even if intended to bear this character, modern habits will frustrate the plan. The manual of critical description will become the sole book of the young as well as of the busy; and unless some remedy shall grow up with the disorder, the friends of education will look back with well-grounded regret to the time when most reflecting persons had read a book or two,—that is, had ranged over the whole of a few minds, instead of tasting a little of many intellects filtered through one.

To return to our text. When every one has been brought up at the feet of some Patricius who has digested literature or philosophy on his own plan, how are we to contrive that each man shall be his own Vossius, and shall ask and answer the question whether the sages who are brought to trial may not be as good authorities as their critic? Vossius had read Polybius, and so was able to judge; but what is to be done by our young men, educated in *compendia*, and looking at whole libraries through the mind of one student? Putting out of view the desirable requisition that each young person, before abandoning himself to the leading of his manual, should have studied one or two authors in rather full detail, and speaking only of the manual system itself, two recommendations seem to present themselves:—First, inasmuch as a manual of critical history must needs have its author's tint, and as this very necessity will produce a regular spectrum of such works, the study of two or more may combine different colours into something like white light. Unquestionably, recourse must be had to this corrective; but there are difficulties in the way of successful application of the remedy. When two persons take a given author as their subject, and choose their own exemplifications of the accounts they give, they will be almost sure, if their general views be in opposition, to take such different points, and illustrate from such different passages, that the two accounts will be of one author only in name. How is this to be avoided? what unity of plan can be contrived which will prevent opponent writers from tilting wide, and compel them to break their lances on each other's shields? We have asked a question we do not know how to answer.

Secondly, it may be suggested that the writers of manuals should give, not merely their authors, but some history of opinion about those authors, keeping themselves and their own conclusions rather in the background. Valuable works of this kind might be written; perhaps will be. But what chance will such works have against earnest and learned writers, who see that the day of manuals is come, and who throw into their writings all the charm of individuality, and all the power of continuous enforcement of one view? Mr. Maurice is one of these writers: and with very great respect for his book, we see danger to come in his system.

We have before us, in something short of 700

pages, a criticism, to some small extent an account, of upwards of 80 leading minds in philosophy, from Occam to Hamilton. Mr. Maurice is distinguished as an independent thinker, who does not go well in harness with those of his brethren who dream of nothing beyond dragging the state vehicle along the old road at the old pace. To any person who has knowledge enough of the subject to try Mr. Maurice, this book will be valuable; but it appears in a form which will lead many to read it as their compendium of information; and these readers will not get that diversity of view which it is desirable a compendium should give. The author, though casting his plan so as to make his work the narrative history of philosophy for his readers in general, is really constructing his details upon a method which demands to be followed by a mature philosophical critic, with great access to originals. This is a truth indirectly acknowledged. Speaking of the Jesuit Mariana, and of his defence of king-killing, it is said that "any reader" may satisfy himself of the truth of the imputation by turning to the sixth chapter of the first book of the *De Rege*. This is true only of the reader who can get the book; which very few will be able to do; and for these few Mr. Maurice is writing. In the short account of Mariana, and comparison of him with Bellarmine, we see how much of the historian is wanting in the critic: that is, we see how the facts which are essential to the formation of judgment are eliminated by the plan of the critical commentator. First, there is no mention of the fact that the book *De Rege* was written to a king (Philip the Third) by his instructor. Though assassination is not to be justified even in such a situation as this, yet there is much difference between one who warns a king of what he ought not to forget, and one who reminds a people of what he would have them remember. In the midst of all that is odious in the morality of Mariana, there is something about his position which would have made the treatment of assassination tolerable as a warning, if only it had been properly done. Next, it is forgotten that the age was, in the regions of politics, an age of assassination: we are allowed to look upon this Jesuit as we should upon a person who, in our day, should stand forward alone to defend the practice of murdering obnoxious kings. But we are to remember that the doctrine was exceedingly common, and the practice or the attempt a thing to be looked for at any time. So that a quiet discussion of the right or wrong, even when the crime was treated with approbation, was not likely to lead to perpetration. The provincial Master de Onna, in giving his official approbation to the first edition of Mariana's book, says that he would have read it three times, if he had had leisure, so much was he pleased:—"Eos regia auctoritate diligenter et attente perlegi, iterum et tertio facturus si per tempus et otium licuisset: ita semel lecti placuerunt." We should hardly believe Mariana himself, if he stood alone, when he says that the slaughter of Henry the Third was approved by many: "multis laudantibus atque immortalitate dignum iudicantibus." But we have a royalist officer of state who acknowledges in indignant terms the veneration in which the murderer was held:

Necare regem sacrilega manu
Ausus cucullatus sodalis
In numerum colitur Deorum.

And we have many other testimonies of the same kind. Such is the sort of historical additions which we require before modern criticism of men's writings can impress true notions of men's minds.

Mr. Maurice sets out with what seems

intended to be the dominant idea. He is satisfied that, from Occam to Comte, the question with which philosophers have been occupied has been—"Does the ground of what is human lie in what is divine? If so, what is the condition of their union? How are we to discover the relation which exists between them? How are we to avoid sinking the divine in the human? How are we to avoid the crushing of the human under the divine? . . ." At the outset there seems a disposition to illustrate this theory. On the great dispute of scholastic realism, he sees an inextricable blending of logic and theology. We are disposed to allow much truth to his ingenious remark that Scotus and many others exhibit this confused blending of the logician and the theologian, while Occam is "a logician and a theologian." But does not Mr. Maurice himself blend the logical and the theological in his own way, and not in that of Scotus, when he describes the question of realism as being—"What were the words with which the logician has to deal? Were they not divine sacraments? Were they not blended, inseparably blended, with the things to which they referred? If you ascended into a region above visible and tangible things, did not the words point to invisible substances?" Did the Scotists liken universal terms to sacraments? We neither remember such a thing, nor can any reference detect it which we have now time to make. If they did this, a reference was much wanted; and those who are supposed able to consult Mariana may well be deemed likely to have some of the realists within call. But if, on the other hand, this similitude is out of Mr. Maurice's own mind, a theological simile arising out of the tendency to resolve all philosophy into a struggle founded on the conflict of theism and atheism, we see a striking illustration of our general assertion, that the work before us is more critical than historical, and this in a manner which will render a warning necessary to young students. This warning we have attempted to give. We cannot enter into the details of so large a field. Mr. Maurice brings great reading to his undertaking, and presents the results in a manner which justly claims attention and respect. But it is the attention due to a witness, not to a judge. In a few cases, as in that of Hobbes, his accounts of writings make valuable separate articles: in most cases they are too short for any but combined value. One thing may be safely affirmed: it is, that the number of readers who are ready for such a work is much larger than it would have been twenty years ago.

OUR LIBRARY TABLE.

The Foes of our Faith, and How to Defeat Them; or, the Weapons of our Warfare with Modern Infidelity. By a Well-known Author. (Darton & Hodge).—In his Preface the "Well-known Author" claims for this reply to the oft-answered Essayists and Reviewers the merit of entire originality. This is asking more than can be conceded. As a re-arrangement of familiar arguments in support of the contested points of Mosaic history, and in defence of the possibility of miracles, it merits commendation for vigour and lucidity of expression. Clergymen may be confidently advised to purchase it for distribution amongst their congregations. As a salutary counter-statement to unsound works of speculative theology, it will prove of service to the many young and untrained minds whom recent discussions have disturbed.

Philo-Socrates. Part IV. *Among the Teachers.* By William Ellis. (Smith, Elder & Co.).—"Truthfulness" and "Religious Education," "Tolerance and Intolerance," "Belief, Misbelief, Disbelief and Unbelief," and what he is pleased to designate "Theologico-Intelligence" and "Theologico-Morality," are the subjects on which Philo-Socrates unfolds his opinions in this fourth number of his

well-intended series of publications. The discussion consequent on the publication of the 'Essays and Reviews' has had a manifest influence on the author, who, it is needless to say, argues in favour of free and courageous inquiry.

Where do we Get It, and How is It Made? A Familiar Account of the Modes of Supplying our Every-day Wants, and Comforts and Luxuries. By George Dodd. With Illustrations by William Harvey. (Hogg & Sons).—To answer satisfactorily the questions "Where does it come from?" "How is it made?" when put by children curious about the fabrication of the products of human labour and contrivance, is on the present occasion the object of Mr. Dodd, whose previous works on 'The Food of London' and the 'Curiosities of Industry' are favourably known to teachers of the young. As an entertaining guide to the inmates of schoolrooms and nurseries, Mr. Dodd may be strongly recommended. Papas and mammas who buy his attractive little volume may themselves derive useful instruction from its pages before presenting it to the objects of their liberality.

New Zealand and the War. By William Swainson, Esq., formerly Attorney-General for New Zealand. (Smith, Elder & Co.).—With official accuracy and sound common sense, Mr. William Swainson tells the story of New Zealand colonization and of the attitude assumed by the mother-country to the Maori race. Public men and students interested in the fate of New Zealand and her native tribes will do well in giving his volume a place on their shelves. "But if," says the author, at the conclusion of his impartial statement of facts, "the Taranaki war has been disastrous, it has not been without some good results: it has shown the importance to the general interests of the colony of the good government of the Native race; it has shown that the interests of the two races are inseparable, that the successful colonization of the country is possible only so long as peaceable relations are maintained between them, and that the best guarantee for the preservation of peace consists not so much in the number of our forces as the justice of our rule. * * It is impossible to win the willing obedience of a free people simply by the sword. By a ruinous sacrifice of property, by a large expenditure of money, and after a protracted period of miserable warfare, we should no doubt be able to decimate the Maori race; but instead of rendering the remainder good subjects of the Crown, we should probably reduce them to the condition of a sullen, discontented and dangerous class, whom it would be impossible to govern, except by the sword." Such is the tone of Mr. Swainson's remarks.

Handbook to the Fine-Art Collections at the International Exhibition. By F. T. Palgrave. (Macmillan & Co.).—Generally agreeing with the spirit, if not with the manner, of Mr. Palgrave's remarks, it is, nevertheless, plain that they ought not to come before us under official sanction. Published in any other form, they would be valuable for their discrimination, earnestness and care.

La République du Paraguay. Par Alfred M. Du Graty. (Trübner & Co.).—In Col. Alfred Du Graty the republic of Paraguay has found a learned and accurate historian. After sketching the political career of the country from the commencement of the Spanish domination down to the present time, the author gives a careful account of its natural and social characteristics. Geography and hydrography, climatology and pathology, population and natural resources, commerce and industrial art, successively occupy the attention of the reader. As far as we have tested them, the statistical portions of the work have been found worthy of reliance. As no reference is made to the artist's labours in the title-page, it should be added that the Colonel's chapters are illustrated with several lithographic embellishments.

The Rev. T. S. Green, M.A., has issued a new edition of his *Treatise on the Grammar of the New Testament* (Bagster);—a work well spoken of by Biblical scholars, and worthy the attention of students. We think its utility might have been increased by appending English translations of the phrases and sentences quoted in illustration of the principles laid down. In not a few cases the literal

meaning of passages is explained, and in a way which shows that the author is master of his work.—At the request of the Delegates of the Oxford Press, the Rev. W. B. Jones, M.A., has prepared *Notes on the 'Œdipus Tyrannus' of Sophocles*. (Oxford University Press.) His object has been simply to assist the learner by bringing together the observations of the best editors and grammarians on the peculiarities of construction and connexion of thought. Great judgment has been shown in giving what is really needed, and no more.—*Reges et Heroes; or, Kings and Heroes of Greece and the East: a Selection of Tales from Herodotus*, by the Rev. E. St. John Parry, M.A. (Longman), is on the same plan as the author's 'Origines Romane,' containing tales from the first five books of Livy. Mr. Parry considers the interest which attaches to Herodotus's stories, as well as the classical knowledge and taste to be derived from them, of so much value as to outweigh any disadvantage arising from the Ionic dialect; and he would, therefore, have this book follow a Dialect instead of Xenophon. We doubt whether he will get many practical schoolmasters to adopt his opinion. It appears to us of far more importance that boys should first get familiarized with the pure Attic than that they should be entertained with their lessons. Whether they read Xenophon or Herodotus, they must undergo drudgery to do it well, and get solid advantage from it; nor do we believe that the difference of interest in the subject-matter makes any great difference in the result.—Students of natural history and others owe Mr. Bohn a debt of gratitude for *Aristotle's History of Animals*, translated by R. Cresswell, M.A.—a work which was the admiration of Buffon, Cuvier and others, but has only been once translated into English, German and French. The collection of facts is so extensive that Aristotle must have been much indebted to others for them; but the accuracy of his observations, considering the state of knowledge, is even more wonderful than their extent. Appended to the translation, which is remarkable for the purity of its English and the correctness of its rendering, is the essay of Schneider—whose text is the basis of the version—on the sources from which Aristotle obtained his information. An index gives explanations of all the Greek names of animals which have been identified by the best naturalists and scholars.—We cannot see why Mr. J. Lowres should have thought it necessary to publish his *Companion to English Grammar* (Longman). It is merely a collection of examples and exercises in analysis of sentences, paraphrasing, parsing, punctuation and composition, possessing no special excellence and inferior to existing works. If it is intended to herald the author's promised 'Grammar of English Grammars,' we doubt whether it will contribute to the success of that publication.—We have nothing to say in favour of the *New Illustrated Self-Instructor in Phrenology and Physiology*, by O. S. and L. N. Fowler (Tweddle); and must content ourselves with simply announcing *A Military System of Gymnastic Exercises for the Use of Instructors*, by A. MacLaren (Parker).

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ASSYRIAN HISTORY.

1, Hill Street, Berkeley Square, May 20, 1862.

I am glad to be able to announce to those who are interested in the comparative chronology of the Jewish and Assyrian kingdoms, the discovery of a Cuneiform document which promises to be of the greatest possible value in determining the dates of all great events which occurred in Western Asia between the beginning of the ninth and the later half of the seventh century B.C. The history of the discovery may be thus briefly stated. It has long been known that amid the many thousand crumbling tablets of "terra cotta" rescued from the debris of the Royal Library at Nineveh, and now in the British Museum, there were a considerable number of fragments bearing lists of names and having the appearance of official documents. These fragments have been often alluded to both by myself and by other Cuneiform students. When I first examined them and recognized several royal names in the series, I thought it probable that the tablets in their original state exhibited complete dynastic lists of the Assyrian kings, such as Berosus must have consulted in compiling his annals, and I reported to that effect at the time to the Royal Asiatic Society. Subsequently, I found that the majority of the names were merely those of officers of the Assyrian crown, and my interest in the discovery abated. The fragments, too, proved, on examination, to be so minute and heterogeneous that, after expending much time and labour in a fruitless attempt to arrange them, I gave up in despair the hope of extracting from them any chronological or historical information of value. Lately I have resumed the work, and this time my patience has been amply rewarded. I have found, indeed, that the fragments belong to four different tablets, each of which must have exhibited, when complete, the copy of a sort of Assyrian "Canon"; that is, a list of the annual high priests for about 264 years, divided in compartments according to the reigns of the different kings who occupied this period of history. No one copy is complete or nearly complete; but still, by a careful collation of the several sets of fragments, about 224 names in a more or less perfect state have been recovered by me out of the entire list, and the order and duration of at least thirteen reigns have been ascertained without the possibility of any considerable amount of error. A certain chance of error there must inevitably be from the necessity of filling up the vacant gaps by counting the number of lines required to supply the intervals, as well as from the discrepancies in the lists themselves; which discrepancies, however, are, at the same time, in the highest degree instructive and suggestive, as will appear when I give an abstract of the Canon. It has been long well known that the ordinary method of dating Assyrian documents is by the name of the chief priest of the year, and it will thus be understood that I have had abundant means of

testing the accuracy of the Canon by comparing such nominal dates on the many cylinders and tablets, the year of which in any king's reign is pretty accurately known, with the position of the same name in the list of chief priests under that king's reign. The only other observation I need make is, that in counting the number of years belonging to each reign, I have supposed the king, where his name heads the list, as is usually the case, to have himself exercised the functions of chief priest for the first year of his reign. Many of these details can hardly be understood until the "Canons" as they now exist in the different copies are published in fac-simile; but, in the mean time, I proceed to give an analysis of the general contents, calculating dates, for the convenience of reference, from the first year of Sargon, which I consider to be fixed to the year B.C. 721 by the eclipses of the moon recorded by Ptolemy as having been observed in the first and second years of Mardocempadus or Merodach Baladan of Babylon, and which eclipses again have been verified by modern astronomers. (See 'L'Art de Vérifier les Dates avant l'Ere Chrétienne,' p. 65).

Abstract of the Assyrian Canon.

Name of King.	Length of Reign.	REMARKS.
611 (Ira-lush II.?)	20 Yrs.	The names at the commencement are lost, but the number of lines or years can be corrected with certainty within one or two; and as there is no division indicating a fresh reign, or interregnum, the list must be considered to begin with the grandfather of the great Sardanapalus, whose name has been doubtfully read as <i>Ira-lush</i> .
father of		
891 Tukulti-Bar	6	Inclusive of the first year, during which the king appears to have exercised the functions of high priest himself.
father of		
885 Ashur-danni-pal 24 (Sardanapalus)		This is the great Sardanapalus, the builder of the N.W. Palace at Nimrud, and the king whose conquests are recorded in the long inscription from the Nimrud Monolith (B.M. Ser., pl. 17 to pl. 26). The first three dates given in that inscription (col. 1, ls. 72, 102 and 104) refer to the first year of the king's reign. Subsequently we have four dates (col. 2, ls. 23, 49, and 86, and col. 3, l. 1) in which the names of the high priests on the Monolith and in the Canon correspond, but in the fifth date (col. 3, l. 92) the names appear to be different.
father of		
861 Sallimmanu-sar 34 (Shalmaneser II.)		The king whose annals are given on the famous Black Obelisk in the British Museum. In that inscription the name of a high priest is given (col. 1, l. 45) instead of the numeral date of the fourth year, and the same name appears in the Canon as that of the fourth high priest. The accession of Hazael, king of Syria, may be placed about the king's fourteenth year, or B.C. 847, which is considerably lower than the received date. There is a division in one copy of the Canon, 5 years before the end of the king's reign, marking probably the date of the revolt of the king's eldest son <i>Ashur-danni-pal</i> , as given in B.M. Ser., pl. 29, l. 39. This king took tribute from Jehu, king of Israel.
father of		

B.C. Name.	Reign.	REMARKS.
827 (Samet-Yav ?)	14	The name of the king is lost in the Canon, but the number of years of his reign is tolerably certain. An Obelisk of this king, containing his annals for 4 years, is also in the Museum (B. M. Ser., pl. 29 to pl. 31).
father of		
813 (Iva-lush III. ?)	29	The name of this king is also lost in the Canon; but he can be identified both from his position and from a tablet belonging to him, which also gives the name of his seventeenth high priest as recorded in the Canon. He is said in the Inscription, B. M. Ser., pl. 35, l. 12, to have overrun Samaria and Palestine, and has been hitherto identified with the Biblical Pul, but, as it would now seem, erroneously.
784 Sallimmannu-sar (Shalmaneser III.)	11	A new king, whose name has not been previously found—probably the son of the preceding, as the Canon gives no indication of a disturbed succession. The number of years is not quite certain, owing to the mutilation of the fragments.
father of		
773 Ashur-dan-ni-el	18	This is also a new king, bearing, however, the same name as the father of the monarch who heads the list—apparently a son of the preceding.
father of		
765 Ashur-lush ?	8	Another king previously unknown. At the close of this king's reign, the different copies of the Canon are at variance with each other. In one copy, a line is drawn across after the eighth name; and Tiglath Pileser appears three lines lower down, but without the title of king. In another copy, the division is after the ninth name; and in a third copy, after the tenth. It may thus be assumed that Ashur-lush died in B.C. 747, that an interregnum occurred of two or three years, and that Tiglath Pileser was not firmly settled on the throne till 745. In the Canon No. 1, indeed, which seems to have been a legitimist document, none of the subsequent monarchs have the title of "king," though their names occur as "high priest" whenever they discharged the functions of that office, either for the first year or at a later period of the reign.
747 (Interregnum.)		
745 Tukulti-pal-sira (Tiglath Pileser II.)	24	The coincidence of date between the last king's death, when the Upper dynasty of Assyria was brought to an end, and the commencement of the Babylonian era of Nabonassar (B.C. 747), is remarkable. The year in which Tiglath Pileser took tribute from Menahem of Samaria, Uzziah of Judah and Rezin of Damascus, is shown by the Canon to be 737. At the close of Tiglath Pileser's reign, further troubles are indicated, though the different copies of the Canon are not sufficiently perfect to admit of minute comparison. In No. 1, there is a division at Tiglath Pileser's seven-

B.C. Name.	Reign.	REMARKS.
		teenth year; in No. 2, at his twenty-second year: but in neither copy is any such name as Shalmaneser introduced. He was probably, therefore, not recognized as king, though his era may be fixed at B.C. 729 or 724.
721 Sarru-gina (Sargon)	15	In the legitimist Canon No. 1, Sargon's accession is not considered as a new reign. The reign dates apparently from 724, and the name of Sargon is merely given as that of the fourth high priest for the year 721. In all the other copies, however, he is denominated "king," and heads a new compartment. Samaria was captured in Sargon's first year.†
father of		
706 Sin-akhi-erba (Sennacherib)	23	There are further discrepancies with regard to Sennacherib. In Canon No. 1 the new reign dates from 707, and the name of Sennacherib does not head the list,—the inference being that, contrary to the usual practice, he did not take the office of high priest during the first year of his reign. A second copy of the Canon also dates his reign from 707 (that is, it only allows 14 years for the reign of Sargon instead of 15); but the two other copies agree in allowing 15 years for Sargon's reign; and that this is the true division is proved by the name of the third high priest in these copies of the Canon, which is that of the date on Bellino's Cylinder, a document which is shown by its contents to belong to Sennacherib's third year. According to this arrangement, too, the famous Tayler Cylinder would seem, from the name of the high priest, to belong to the king's fourteenth year, although the records on the Cylinder only extend over eight expeditions. Sennacherib seems to have served as high priest for the eighteenth year of his reign. It may be here noted that the war with Hezekiah of Jerusalem is not necessarily fixed to the third year of Sennacherib's reign,—it is merely described on the Tayler Cylinder as his third "expedition" (or "war"), and probably dates from his fifth year, or about B.C. 701.
father of		
683 (Ashur-akhi-iddina) (Esar-Haddon)	17 (?)	Esar Haddon's compartment is not headed by his name in Canon No. 1, from which I infer that, like his father, he did not serve as high priest during his first year; only seven names of his high priests have been preserved, and the list does not thus come low enough for the date on his Cylinder given in the B. M. Ser., pl. 47 in fine. Unfortunately, also, there is no fragment yet found which
.. (Ashur-bani-pal)	24	

† Perhaps the most reasonable way of reconciling all these discrepancies will be to suppose that Shalmaneser was appointed general of Tiglath Pileser's army in B.C. 729; that he revolted against his sovereign in 724; but that he did not ascend the throne of Nineveh until 721, at which time he took the name of Sargon. There are indeed several incidental notices in Sargon's Inscriptions which favour this explanation.

B.C. Name.	Reign.	REMARKS.
		gives the division between his reign and that of his son and successor Ashur-bani-pal. All that can be ascertained is, that about 41 years elapsed from the commencement of Esar Haddon's reign to that year of the reign of Ashur-bani-pal in which was issued one of the copies of the Canon which is being now examined. This particular copy, which is the only one that gives the end of the list in a perfect state, contains the names of ten of Ashur-bani-pal's high priests in succession, which probably come down to near the close of the king's reign, as most of the names can be verified from the dates of the Tablets, brought from the Nineveh Library, and as the 17 years which alone remain for the interval between the close of the Canon in B.C. 642 and the taking of Nineveh in 625 are not more than sufficient for the reign of the last king, who was the son of Ashur-bani-pal, and whose name appears on his bricks as
642 End of the Canon.		
Total Number of Years	209	Ashur-emit-ili.

I have purposely abstained in this abstract from discussing any of the controverted points of Scripture chronology, or any of the rectifications which this contemporary Canon may render necessary in our reading of the Hebrew numbers. Such discussion will require very delicate handling, and a careful analysis of evidence for which I am not yet sufficiently prepared. I will only here say, in reference to Mr. Bosanquet's letter which appeared in the *Athenæum* of the 12th of April last, that whether the attribution of the capture of Samaria to Sargon's first year (B.C. 721) be wrong or right, I alone am responsible for it. The discovery originated with myself, that an imperfect fragment of the annals of Sargon's first year (Khors. Ins. pl. 70) was an amplified version of the same account of the capture of Samaria and the deportation of the inhabitants, which appeared in a perfect though compressed form in the usual historical summary; and if I remember rightly, Dr. Hincks demurred in the first instance to my proposed identification of the two passages. Further research has satisfied me that my reading was correct; and I believe accordingly, that in all future discussions on the subject we must take this date of B.C. 721 for the capture of Samaria (which was long ago adopted by Clinton—see 'Fasti Hellenici,' vol. I. p. 327,) as the starting-point of our calculations both in the ascending and descending scale.

H. C. RAWLINSON.

P.S.—Cuneiform students are aware that the reading of many of the Assyrian royal names is still subject to great doubt, owing to the impossibility of ascertaining, in many cases, the appellation of the god after whom the king is called, and also owing to the difficulty of reading some of the ideographs or monograms employed exclusively, as it would seem, in proper names. The object of the present letter is not to investigate or throw light upon this very obscure subject, and I have therefore left the names, for the most part, as they appear in Rawlinson's 'Herodotus,' so that they may at once be recognized by ordinary readers, merely marking with a *quare* (?) the readings in which I have no confidence. I may possibly propose amended readings in a future letter.

H. C. RAWLINSON.

THE COPYRIGHT (WORKS OF ART) BILL.

It appears that Lord Granville has taken this measure under his protection in the House of Lords. An interesting debate took place upon his moving the second reading of the Bill. He briefly

stated its leading provisions and invited suggestions upon it before going into committee. Lord Overstone expressed great doubts as to the propriety of their Lordships reading the Bill a second time. He said it was an artists' bill, for protecting their interests, without any reference to the interests of the general purchasers of pictures and the interests of the public. His Lordship showed that no provision was made for the protection of employers of artists such as that which exists by the law of France, and which is in accordance with reason and justice; also, that the system of registration proposed by the Bill would be inefficient for the protection of the interests of the public or of purchasers of pictures.—Earl Stanhope did not think the noble Lord had stated any valid objection against the principle of the Bill; but he admitted there were one or two points in it on which he felt some difficulty. For example, he could not see how the principle of copyright could be carried out in the case of photographs.—Lord Taunton entertained great doubts whether the true interests of Art or artists would be promoted by the operation of the Bill. A good picture should, he thought, be its own protection against the art of the copyist, and he did not believe the measure would operate for the advantage of the artist or the public at large.—The Lord Chancellor was surprised to find that while a man was allowed a property in that which was, in the ordinary way, the work of his hands, it should be gravely contended that in those productions which were the creations of the mind no such right should be admitted. For his own part, he was entirely of the opinion which was expressed by the great Lord Mansfield, to the effect that in all works of the mind and of genius the common law of this country ought to be held as giving an absolute property. After great exertion, the imperfect state of the law, so far as literature was concerned, was amended to meet the requirements of the case, but the *Fine Arts* were still left without any adequate protection; the painter, in point of fact, without any at all. A state of things such as that surely stood in need of alteration; nor was it due merely to our country, but to foreign nations, that some step should be taken in the matter. As far as the artist was concerned, there was no ground why he should not receive the same protection as the poet and historian. The Bill was then read the second time.

The consideration of this Bill in Committee was to have taken place on the following day, but was then postponed; whereupon Lord Overstone said, he trusted that the postponement of the Bill might be taken as an indication that the Government were alive to the full force of the objections which had recently been urged against it. He did not then intend to propose any amendment in Committee, because the vices of the Bill were so numerous, and so interwoven in its texture, that it would be impossible to bring the measure into a state in which it could be passed with satisfaction to the country; but nevertheless he might throw out one or two suggestions for the consideration of the Government. In the first place, he thought it was reasonable and proper that the words "*new and original*" should be introduced before the word "*picture*" in the first clause. Secondly, he thought that if Parliament were prepared to grant a copyright, it ought at once, and absolutely, without any necessity for negotiation and arrangement between the parties, to vest that right in the employer, and not in the artist. Such was the law of France, and in the discussion upon the Bill the other night the Lord Chancellor rested his argument to some extent upon the expediency and necessity of making our law correspond with that of our neighbours on the Continent. His third suggestion had reference to the question of registration. Not a single word had yet been said in explanation of that extraordinary clause in the Bill which provided that copyright was to be obtained without the necessity of registration, except within twelve months. An arrangement more inexpedient, more impolitic and more inconsistent with justice, could not well have been devised. He trusted that the objections which had been raised against the Bill would lead the President of the Council to consider its provisions.—Lord Taunton also pointed out the hardships that

might arise by the operation of the existing defective registration clause in the Bill.

For the first time the principle we have contended for stands admitted by both Houses of Parliament;—namely, that an artist is entitled to the same property and protection in respect of his work as the law has granted to the authors of books and music. The speech of the Lord Chancellor upon this point was alike graceful, generous and satisfactory. It well entitles him to warm remembrance in the history of British Art.

This great principle, of the right of property of an artist in his works, being admitted, it only remains to carry it out by such an equitable measure as will equally protect all parties interested under it. These parties are the artists, the purchasers of their works either when commissioned or otherwise, and the public. Does the Bill as it is now framed accomplish all these objects? We submit that it entirely fails to do so, and that Lord Overstone is perfectly accurate in denouncing the measure as being inequitable; as being simply an artists' Bill for protecting their interests, and without any reference to the interests of the general purchasers of pictures or of the public. The Lord Chancellor advocated the general principle of the measure, and carefully avoided committing himself to its details. Indeed, both he and Lord Granville, as we have shown, invited suggestions for its amendment. Now, Lord Overstone had pointed out three vital defects in the Bill. For the first time in the history of our legislation upon Copyright, it proposes to give that right without limiting it to new works; secondly, it ignores the principle established by all the statutes upon Copyright, that when the author of a work is employed to execute it, the Copyright shall vest in the employer, and not in the author; and, thirdly, that the registration proposed by the Bill is useless for protecting the public. It is contrary to common sense that it should do so when the contract for reservation of the Copyright may be registered at any time within twelve months after its date, and then only a short written description of the nature and subject of the work is to be registered. How is it possible to identify any work of Art by a written description?

Again, the Lord Chancellor was quite accurate in saying that, as to copyright, "*the Fine Arts* were still left without any adequate protection"; that is to say, the Engraving and Sculpture Copyright Acts are in a miserably defective state, and yet this Bill leaves those admitted defects unaltered! For example, as the former of these Acts only extends to Great Britain and Ireland, any engraving which is the subject of copyright in England may, therefore, with utter impunity, be pirated in the Channel Islands, the Isle of Man, the colonies, &c.; and if an engraver does not actually execute his work in Great Britain or Ireland, no copyright can be acquired in it under the Engraving Acts.

These antiquated artistic Copyright Acts are a disgrace to the country, and, accordingly, in the Bill of last session (which the Chancellor introduced into the House of Commons, and upon the preparation of which great pains were bestowed by him) these objectionable Acts were proposed to be repealed and the law consolidated. So long as they remain unrepealed, the Lord Chancellor's observation will be strictly true, namely, that the *Fine Arts* are still without any adequate protection, and that the alteration of such a state of things is due not only to our own country, but to foreign nations.

The great principle being now happily admitted, that the author of a work of Fine Art is entitled to copyright therein, we are convinced that Lord Overstone proves himself to be one of the best and most judicious friends of artists in suggesting that the present Bill should be withdrawn, and a more comprehensive, complete and equitable measure be brought forward next session. In any event, we are glad to find the subject is gaining attention. Lord Wensleydale and the Viscount Hardinge have given notice of some very important amendments, which they intend to propose in Committee on Monday next: those of the former noble Lord include all the points raised by Lord Overstone, and

Lord Hardinge's, if carried, will render the registration clause more effectual.

THE ARTISTS' MAY-FEAST.

Munich, May, 1862.

It is a pleasant custom the artists of Munich preserve of celebrating the month of May in some lovely spot in the country. Of late one has got rather sceptical about the beauties of May; but when that month comes out in all its glory, nothing can be more delightful. This year everything is forward, and May is glorious.

An artistical ticket, showing a train of children in procession bearing lilies of the valley, and attended by a May-bug as instrumentalist, admitted to the feast. The train took its thousand passengers away from Munich, turned off from the wide dreary plain that extends uninterruptedly to Augsburg, and ascended the course of the Wurm towards Starnberg—past the forests of fir and oak that inclose the strange chapel of the Virgin at Planegg, the Sunday excursion of so many Munichers, till we get out at a station on an eminence looking down on the lovely Mühltal, with the stream gushing from the mill, and beyond at the succession of ridges that leads the eye to the blue line of mountains. A run down the grassy slope takes us into the valley, and we roam through paths in the beechwood till we come to the group of buildings, the small old chapel with a red top-knot, and the wooded hill of Petersbrunn. Here is the site chosen for the festival, and by the time we arrive the woods are already alive with revelers. Light spring dresses are glinting pleasantly through the mass of fresh young sunny green, intersected by the clear straight stems of the beeches; and here and there are flags wreathed among the branches, which scarcely add to the picturesque effect, save when their colour contrasts with that surrounding. Tables are spread about, and one has a moveable kitchen, from which the smoke curls up in faint clouds, and the demands for food and beer are voluble from an early hour of the morning. For the artists, not like us degenerate mortals who take the train all the way, have walked in procession from the third station, and even at the early German dinner-hour much of the food is exhausted. In one place a plateau has been made of boards for dancing; in another is a tent that, later in the day, is to dispense Mai-wein. Meanwhile we stroll about the beechwood along the paths leading in all directions, admiring the pretty faces and bewildering dresses that seem to have turned out for this time only, glad to see artists of European celebrity casting off the cares of historical painting, and enjoying themselves like children, and stopping every now and then to get a peep at some picturesque bit of scenery or effect that would make a picture of itself. Here we catch a glimpse of the bulbous red tower of the little chapel below, thrusting itself between two boughs of the lovely green leaves. Here we find the branches receding so as to form the mouth of a cavern, and the setting for a picture of the Lake of Starnberg, a couple of miles away. Anything so picturesque as the general effect it would be hard to conceive possible, so great is the talent employed by the artists of Germany in organizing such spectacles, so kindly does Nature lend herself to complete the panorama.

We now look about for a table and some dinner, both of which are easier looked for than found. All those in the wood are crowded, and the balcony of the inn is equally so. At last we get places, and proceed to the bar across the kitchen-door to find food. The crowd already congregated in the narrow way is little disposed to yield; plates and dishes are passed over their heads, and the solitary waiter of the establishment stands afar off and shouts to the cooks. It is a marvel how fathers of families get out with piles of soup-plates, like waiters in Vienna, and manage to convey the contents safely to their ravenous brood. But when you have got at last a limb of roast goose, which is quite an anatomical study, and is charged accordingly, you must get a plate from another quarter, and your glass of beer from a vault over the road. Carts, conveying casks and barrels, are still coming up, and huge baskets full of brown bread are

speedily reduced to emptiness. But dinner is now over, and we scramble up again into the wood with rather more difficulty than before. The tent which we noticed in the morning is open, and the artists who concocted the Mai-wein are serving it out in large glasses. A pile of *Waldmeister* (*Asperula odorata*, sweet-scented woodruff) lies on the board to be mixed *ad libitum*, and the delicious potion only needs the artistic barrel-glasses and the floating flowers to equal its insidious brother of the Rhine. Certain it is that to many the Mai-wein forms the vital part of the Mai-Fest, the libation in honour of the new god May, without which the deity could not be propitiated. At any rate, the devotion of his subjects shows itself most copiously, and with much gratification to themselves as to the object of their worship.

After this refreshment the dancing begins. Young ladies who are stripped for the occasion of hats and mantles enter the lists, and the small space is soon full of moving couples. Some dance well, especially the ladies; some dance badly, and some cannot dance at all. One gentleman seems to have got up a species of Irish jig, which he dances with much violence, to the confusion of the other dancers, sometimes amounting to a dead lock. The dances are interspersed with choruses, sung with wonted German accuracy and precision. Then comes the event of the day. A gentleman who is famed for such performances gets on a tub and delivers his Capuchin sermon. Written in rhyme, and abounding with jokes, it may be supposed this sermon was listened to with less solemnity, though often with more attention, than is vouchsafed to serious preachers. One interruption of a ludicrous character, however, might have occurred elsewhere, and taxed the preacher's gravity as much as the interruptions of Lord Dudley and Ward the gravity of the Rev. Sydney Smith. Before giving his text the preacher made an emphatic pause: "We read in the Bible—" "Cuckoo, cuckoo," from an irreverent bird in a neighbouring tree. With this the remarkable character of the feast was completed. Dances and songs and potatoes occupied the afternoon till twilight warned us to be gone. And so back to the station, through the darkening woods, the stems standing erect and silent like sentries, and the leaves laid to rest and murmuring in their sleep.

E. W.

INTERNATIONAL EXHIBITION.

BELGIAN PAINTERS.

THE School of Belgium is that of old Flanders, still living. Therein are seen traces of its long descent, indications of its peculiarities both in choice of subject and in style of execution, and, stranger still, the influence of two distinct systems of Art, which we might believe to have descended side by side; the one retaining marks of Germanic origin, the other showing French attraction. The realistic tendencies of the grave Teutonic race find a noble exposition in the works of M. Leys, who carries the ancient love of character to an excess even beyond the position of the school which culminated its glories by the master-mind of Albert Dürer, and continued to shine with the perfect technical skill of Holbein the younger. The delight in colour and devotion to detail representation which distinguished the masters named, display themselves in M. Leys's works. As the Germans localized their motive, so to say, upon single figures of a composition, and developed character rather than design in the broadest sense, to their colour-feeling intensified itself upon the harmonious union of mere portions of their pictures, and the general result looked spotty, restricted and hard. So it is with the modern master: he is heedless of beauty. Disregarding loveliness of the ideal sort, M. Leys seems to rejoice in showing how much of vitality can be expressed upon visages as grim, as lean, or even as physically "ugly," as lives of labour, danger or privation can render them. He has revived the art of the fifteenth century, as it existed in Germany and Flanders, in all matters essential to execution and material feeling. In the pictures before us we must not expect the singularly imaginative and religious element which enabled Albert Dürer to express the

furthest-reaching scope of human thought under symbols that were almost homely: omitting this, we shall find here the life, the vigour, portraiture and variety which the old Germans loved to paint.

In M. L. Gallait's hands we find Art moulded to quite other conditions than those which attract his rival. He represents a later period of his country's Art. When the Venetian system, which owed much to early Netherlandish realism, had re-acted upon the Flemish painters, the art revived in the strenuous hands of Rubens, and flourished with a splendour that was as completely material in spirit and daring in manner as that of the first epoch had been devout and imaginative in feeling and restricted in manifestation. M. L. Gallait plays the Rubens to M. Leys's early Netherlander. If the first reproduces the vigour of the prototype we have assumed for him with less success than the second performs his share in our comparison, it is because his feeling for Art, *per se*, is less ingrained and whole. We believe, indeed, that M. Gallait would write as well as he paints; but all artists recognize how inferior he is to M. Leys, who gives us the infinite variety, characterization, humour, grief, gladness, terror and love all on one canvas, that glows, it may be imperfectly, but still intensely, with colour—the pride, glory and hope of Art.

The Belgian School retains in the works of both the masters named the same material limits of execution and purpose which bounded it of old. In execution, the aim even in the "historical picture style" of M. Louis Gallait is directly imitative, although modified by the influence of the master under whom he acquired the rudiments of Art, and that of the school of painters with whom he has associated himself. He is a realist in a broader sense than M. Leys is. He delights, with the old Flemish delight, in representation of textures: velvets, satins, feathers, arms and jewels are reproduced by him in a happy manner. He does not shrink from giving us the horrors of death and decomposition, as in the *Crazy Jane* (No. 1794). The stains of blood in the adjoining picture, *The Last Honours paid to Counts Egmont and Horn* (1797), are treated as literally as possible. The actions, expressions and featural characterizations, although without the simple portraiture of M. Leys, are strictly individualized and personal. There is no attempt at idealization such as we see, for instance, in Mr. Maclean's *Banquet Scene in Macbeth* (English Gallery, No. 414); but the heads are selected for apt character, and made expressive by the skill of the painter. The epic element simply shows itself in M. L. Gallait's pictures in the concentration of incident and subordination of by-play—wherein M. Leys is inexhaustible. M. Gallait does not condescend to humour, still less to the sarcasm of the grotesque element, but, with the directness and force of a single aim taken by a powerful mind, places the result, as the one thing to be considered, before us. It is this which makes his works more effectively popular than those of M. Leys: any one can read them; their conventionalized execution does not startle the ordinary observer's prejudices.

M. L. GALLAIT.

Let us now describe these pictures, beginning with those by M. L. Gallait. *Crazy Jane* (1794) expresses a phase of history not very well known in this country. *Jeanne la Folle* was the daughter of Ferdinand of Arragon and Isabella of Castile, born, they say, weak of intellect, passionately wilful, but capable of strong affection. Married, for state reasons, to Philip the Handsome, she loved that heartless, graceless man so well that, being confined as insane by her father during Philip's absence, she placed herself under the gateway of Medina del Campo, and refused to move thence during either day or night until set free to join him. Originally feeble-minded, his neglect and infidelities overthrew her reason, and, when he died, being confirmed insane, she ordered his corpse to be removed from the sepulchre, embalmed and dressed in royal apparel. Upon this she waited as a wife upon a sick husband, momentarily expecting his recovery. Thus M. Gallait has shown her: seated by the bier's side, she leans over the Archduke's body, blue, shrunken and wasted as it is; she twines his pale, auburn hair into ringlets; she has placed the sceptre of her own

sovereignty, Spain, just within reach of that dead hand that trails from the couch to the floor; she thinks he might wake to take it. Poor woman! poor wife! poor mother! She was Charles the Fifth's mother, and retained, in name, the crown of Spain down even to the year of his abdication; so that the ghastly shadow of this terrible woe, the misery of this mad mother, fell upon his glory, and her name is found upon every public act of his—every State document bearing it as that of Queen of Spain. The greed of the House of Austria in seeking this alliance for Philip, and, still more, probably, his own ingratitude and neglect of this unhappy wife, cursed his descendants. The fierce obstinacy of Charles intensified in the domineering, reckless will of Philip the Second, petrified in the gloomy souls of the successive namesakes of the last, cropped out in every direction with the course of that poor Infanta's blood. She survived her husband fifty years, until 1555, being then seventy-six years of age. With her seemed to commence the remarkable longevity of the Spanish sovereigns, five of whose reigns spanned nearly two centuries. It is said that her hope of Philip's resuscitation lasted fourteen years—so long she waited, trusting to the legend of a king who had returned to earth at that period. The student will not overlook the expression of brain-pressure given subtly in the face before us.

The Last Honours paid to Counts Egmont and Horn (1797) represents their bodies lying in state after execution, while the archers of Brussels defile before them. Behind the bier stands the Duke of Alva in full armour, leaning upon his sword—his dark, moody eyes fixed upon the leaders of the archers with an inquiry and a threat: a stern, expressive face. The old civilian soldiers, who had seen many battles and loved the Counts with the proud love of children, are variously moved on seeing the bloodless countenances that rest awry upon the pillow; some shed tears, all seem to think of an after-day that came gloriously. *The Last Moments of Count Egmont* (1795) is a picture rendering a contrast of effects of lamp and cold daylight very finely. The Duke of Alva had sent to the condemned nobleman, as ghostly councillor, Martin Rithov, Bishop of Ypres, who, after pleading in vain for mercy, communicated the sentence of death to Egmont. At first he was unwilling to credit it, but, becoming convinced there was no hope, addressed himself to prayer, and wrote a letter to the king, (seen lying on the table in the picture,) entreating mercy for his family. These occupations consumed the night, which had been disturbed by the sound of the workmen's hammers in erecting the scaffold. At dawn he rose from his knees and looked from the window on the place of death. This is the scene. The bishop sits at the table, an old man worn with the vigil and the painful occasion; the tears run down his face, that the red lamp-light falls upon. To the easement the count has turned, the green-grey dawn falling on him. M. Gallait has wisely refrained from making this man a hero—such he was not—but shown a somewhat worldly countenance, expressing dignity without sentiment. *The Abdication of Charles V.* (1796) is an earlier and larger picture than the above, showing the same painter's power at a less height. This lacks nothing that mere painting can render, yet has little inspiration and consequent effect upon the spectator. *The Taking of Antioch* (1798) is a rough, small work, full of vigour and dramatic incident, with a somewhat coarse and painty style of execution. *Delilah mourning for Samson* (1802) is a famous picture, considered by some as the painter's best work. The betrayer is seated in a tent at the time when the champion had been removed a captive. At her feet lies the price of his blood; her face is moody, sullen, regretful and marked with shame. Her fingers are in her hair, and her body seems bowed, in doubt of what she had done. The idea of this subject is good, the design excellent, the expression admirable, the colour unpleasantly green,—the handling too "sweet," as artists say, being smooth, unsolid and varnishy.

M. LEYS.

The homeliness of old Flemish art finds a pleasant exponent in the series of *Copies from Frescoes*

in a Dining-room at Antwerp (1818), being that of the painter's own house, wherein he follows the ancient fashion which led painters to decorate their own houses—(why is this so rare a thing with us?)—to paint on favourite musical instruments or enliven beloved books with their own pencils. There are three subjects shown in this series:—1. Guests going to a Feast,—preparing for a visit,—a work singularly characteristic and humorous; 2. The course of their journey from a country place through the snow, including fastening up the house till return, entering the town where their host resides by crossing a quaint drawbridge, their arrival and reception; 3. The interior of the host's house, with preparations being made for the feast:—an amusing series, full of incident and fine painting, as such worthy of a better place than it has received here. We commend it to the reader. With one exception M. Leys's pictures are of this domestic type, rising from the mere homeliness of the above to the ideal of domesticity as expanded under municipal arrangements. *Roman Catholic Women* (1817) shows some women who have brought a sick child to a shrine, before which they light votive candles: the background an ancient cloister painted with a "Dance of Death," so called. The tender, expressive attitudes and faces of these women tell effectually of the artist's feeling for the pathetic. The *chiar-oscuro* of the picture is charming. *Young Luther singing Hymns in the Streets of Eisenach* (1816):—"I, myself," says Luther, "was once a poor mendicant, begging my bread from door to door, particularly in Eisenach, my own dear Eisenach!" This is a subject that has many grateful associations for students; it is frequently painted in Belgium and Germany: the work before us we may consider the best of its class. Luther is chanting in the streets of the old town with two young companions, one of them probably that Alexis, the friend of his youth, whose death by lightning at the gate of Erfurt, when he himself was struck, seems to have had so great an influence on the Reformer's life. Here is the last, black-haired, broad-faced, with that round nose which bespeaks intensity of will rather than delicate perception. His voice was very sweet, history says; so he stands foremost of the three chanting, his friends waiting their turn, as is cunningly shown by the action of the nearest boy, lifting a finger to mark the time and chime in with the cadence or the antiphony of the psalm. Some burghers, quaint old figures, seemingly got out of the long past centuries, trouble and labour scarred, have stopped, pleased, to listen. A young girl, a wealthy merchant's daughter, has seated herself on a bench. Her hand has fallen into her lap, a habit with the thoughtful; her head is a little on one side, while with honest and gracious eyes she looks at the "poor companions," who will finish their song with "*Panem, propter Deum!*"

Above this is another small picture, *Margaret of Austria receiving the Oaths of the Archers of Antwerp* (1814). The leader of that corps, bonnet in hand, makes a loutish bow to the little Princess, who has advanced from the throne round which are seated her councillors. The expressions of interest on these people's faces are capital as studies of character. The patronizing look of the chamberlain who presents the soldier is most amusing. There is good colour in this work. The variety of character, incident and expression of the *Publication of the Edict of Charles the Fifth, in 1550, introducing the Inquisition into the Netherlands* (1815), is surprising; we do not know any picture surpassing it in those qualities. The scene is an old city market-place, surrounded by quaint houses with their many-formed roofs, gables and windows, the bulk-heads of the booths encroaching on the road. The herald, with his guards, occupies the mid-distant centre of the composition. The crowd of burghers listen with but one feeling to his voice. A low-browed shop, occupied by a bookseller, is nearest to him; the tenant, who appears to be a little deaf, leans forward his best ear to catch the words, not well pleased at the prospect of losing his trade in Bibles. Two professors, study-worn and earnest-looking men, are crossing the place, and grasp each other's hands with a friendly pledge against the tyranny. An old Syndic, in blue gown and red cap, sits chin on hand, in front,

considering what will come of this news. To the left is a young soldier in red, with sword and buckler, not pleased; next a woman embraces her sister, known to be of the Reformed faith, fearful of her future. A rich burgher's wife, splendidly apparelled after the fashion of the time, hears with womanly anger the terrible threat. Two craftsmen listen stolidly, but not indifferently. There are admirable phases of colour in this picture, although they are not wrought at so high a key as in its neighbour, *The Institution of the Golden Fleece—the Oath* (1813), but kept soberly vigorous and intensely rich. The expressions, the character, earnest humour and thoughtful purpose about this work deserve and will reward long consideration. The picture last named appears to have been painted at a more recent date than any of this artist's works here. It is more advanced in style, confirmed both in faults and merits, than the foregoing. In 1449, the Good Duke Philip of Burgundy founded the Order of the Golden Fleece. He gave it its quaint title, historians say, on account of the wealthiness of his dominions and to indicate the source of that prosperity. Monstrelet gives the list of the first set of knights installed, twenty-four in all, of the noblest families in Burgundy. These are advancing in the picture before us to take the oath of installation. The Archbishop receives each in his turn, administers the oath, the knight placing his hand on a pyx containing relics. The knights, dressed in long, red robes, enter in a line, each bearing a lighted taper, which each delivers to a page as he approaches the altar. In full view of the ceremony are seated the Duke Philip and his wife Isabella, with their household. A group of attendant priests, robed in white, and seated, faces the Archbishop.

OTHER BELGIAN PAINTERS.

The old Klemish love of nature's material aspect, which finds an exaggerated expression in these pictures, manifests itself throughout the examples with which Belgium has decorated her share of the gallery. Here will be found the old feeling for vigorously-painted landscape, dealing with moorland, heathland and forest: see *A Road over a Heath* (1791), by M. Fourmois, with its delightful sky and water painting, and some dozen more similar works by Belgian artists.—Here is a fine example of the old love of fruit-painting in No. 1840, *Grapes*, by M. Robie, which deals with superb caruncles of fruit, withered and flaccid, and with splendid leaves of the dock; a fine work for handling.—Here, again, is the ancient skill in architectural painting, shown by M. Van Moer in three Venetian subjects, the numbers of which have been transposed. No. 1859 is a *View of the Piazzetta, Venice* (not the Chapel of St. Zeno in St. Mark's). Here is the famous bronze well, and grouped about it as splendid a mass of buildings as the world can show, putting to shame our official desire for a monotonous style in public edifices. This picture is a triumph of solid painting, rich in colour, truthful in light and shade, and so vigorous that, if we compare it with what Mr. D. Roberts does with the like subjects, the fallacy of that gentleman's system will be distinct to the least heedful observer. Compare *The Chapel of St. Zeno* above named (which is badly hung) with any of Mr. Roberts's pictures of such themes, and we shall see how flimsy these last are—how thin in handling and untrue in colour, to the sacrifice of every quality which makes architectural studies of more interest to us than mere outlines designed for the builder would have. Consider the colour of those gold-grounded mosaics on the roof,—the splendid tone of the bold catafalque, which projects into the chapel,—the grave, solid sweep of the walls—all rich and true in representation,—and let us be no longer content with monochromatized outlines of edifices, which time and the painter have clothed in beautiful hues. To cover an acre of canvas with Naples yellow and white, putting in a score of dashing little figures, with deft touches of blue and red, will not satisfy the Art-demands of the present day.

M. A. Stevens's genial grace and peculiarly soft colour are already prized amongst us; but these qualities will gain estimation in England through

the exhibition of four pictures (1846–1849). These are interiors: in each is a lady diversely occupied. In *Absence*, she looks at a bouquet that has been sent to her,—a charming study of rich, subdued colour, manifested in an effect of reduced light, which speaks volumes for the painter's skill. See the tone of the background, with the picture hanging on the wall. *At Home*, a lady trying a piano, introduces a mass of blue with extreme felicity. *The Widow* (?) looks in the chimney-glass with vacant expectation of some one to come. This deals with black and sober colour as successfully as does *The Nosegay* with more brilliant tints. These luxurious, expressive works have a technical excellence which is proportioned to their singular quietude of treatment. Compare their sobriety with the *cliquanterie* and more effective dash of our English painters of like themes, wherein we are either coarse or flimsy. We commend them to the *genre* and humourist painters of this country, to the mass of whose works they bear about the same relation as exists between stage trinkets and real jewelry.—M. F. Willems has four pictures of a character singularly opposed to the above. These possess, however, merits of their own, not to be overlooked.—*A Portrait of a Child* (1819), by M. Lies, is excellent. The same artist's *Rapine, Plunder and Conflagration* (1820), a young man and his bride driven by marauders from a burning city, suggests a good deal of the more material spirit of our own Blake; a well composed and thought-out work.

OUR WEEKLY GOSSIP.

Sir Henry Rawlinson's communication, given in our leading columns, will be read by every one interested in classical and Jewish history. It contains the announcement of a great discovery, all the consequences of which may not be seen at once. It is certain, however, that the data recovered from the Rawlinson Canon will not only fill up some gaps in Assyrian History, but will disturb a good many existing theories as to Scriptural Chronology. Of the interest of this discovery there cannot be a doubt.

It is understood that Her Majesty's Commissioners intend to invite our foreign visitors to an evening party at the South Kensington Museum on Friday, June 6. The new rooms containing the Special Exhibition of Works of Art will be lighted for the first time on the evening in question. The Duchess of Cambridge and the Princess Mary have accepted the invitation of Her Majesty's Commissioners.

The Duke of Wellington has consented that Apsley House shall be opened to the public. Tickets to see it can be obtained at Mr. Mitchell's Library, in Old Bond Street.

The great fountain placed by M. Durenne in the Garden of the Royal Horticultural Society has been playing itself into public favour. We are not rich in public fountains. We have the squirt in Temple Gardens; we have the jets in Trafalgar Square. But in Hyde Park, in Regent's Park, in Kensington Gardens, what have we to show! Not only do Rome, Paris, Berlin, Madrid, exhibit these beautiful decorations at every turn, but in the smaller cities of the Continent, wherever water can be had,—

The fountain flings May into Midsummer air.

—Would it not be well to retain this effective work of art amongst us? There is an admirable site in Kensington Gardens—the round pond—for such a fountain. From the Crystal Palace of 1851 Kensington Gardens obtained the Colebrookdale Gates. We hope some means will be found for securing to the public the possession of M. Durenne's noble fountain.

Monday next will be the first shilling day at the International Exhibition. Friday will in future be a half-crown day, Saturday a five-shilling day. The collection increases daily in public favour; and as the juries proceed in their work of comparison, the vast superiority of the workmanship since 1851 becomes not only obvious, but astonishing.

Sir Roderick I. Murchison has issued cards for

two evening receptions at his house in Belgrave Square, when our distinguished foreign visitors are invited to meet the most eminent persons of our own metropolis. The evenings are June 3 and 17.

Mr. Robert Hunt, Keeper of Mining Records, has produced the first part of a 'Handbook to the Industrial Department of the International Exhibition of 1862,' which, in accordance with a formal sanction given some time ago, may be sold in the interior of the building. This 'Handbook' will appear in ten parts, the first of which deals with Class I, Mining, quarrying, metallurgy and mineral products. The name of Prof. Hunt is a warrant for its ability.

Chambers's Shilling Handy Guide to London, should be purchased by every visitor to the International Exhibition who is not familiar with the topography and life of the metropolis. Mr. Bartholomew's clue-plan is excellent, giving a bird's-eye view of all the principal thoroughfares of the town, without confusing the eye by the introduction of minor streets. The foreigner or excursionist from the country who with such a chart in his hand is unable to make his way from one point of London to another without difficulty, ought not to be trusted to go about alone. The illustrations accomplish their object; the notes on the buildings and places of interest are brief, but sufficient and reliable; the "Selected List of Cab Fares" is well arranged; and a careful Index enables the reader to pick out in a moment any particular fact he may wish to extract from the manual.

A private view of the Special Exhibition of Objects of Art will be held, at South Kensington, on the Tuesday, Wednesday and Thursday of next week, from 11 o'clock to 7.

Mr. John Leech, the humouristic illustrator of modern life, will to-day (Saturday) admit a select circle of his friends to a private view of a series of pictures painted by himself from the sketches contributed to *Punch*. The view will take place at the Egyptian Hall, and the exhibition will be open to the public on Monday.

Many of our readers, interested in the manufactures and Art-processes of the middle ages, will remember the collections exhibited during the last two seasons by the Archaeological Institute. The display of historical miniatures, and another of ancient plate, were amongst the earliest illustrations of special subjects of Art. To these exhibitions, which took place in 1860, succeeded last year those of ancient bronzes, of tissues and embroideries, and of gems, the latter of which was enriched by the favour of Her Majesty and the Prince Consort, Patron of the Institute. In the present season, whilst so many brilliant attractions are offered in metropolitan exhibitions, the Institute proposes to form one series only, illustrative of a very interesting feature of the decorative arts of the middle ages. The collection, which will be opened in Suffolk Street, on Monday next, for a fortnight, will consist of examples of enamel and niello. By the permission of the Master of the Rolls, the volumes of indentures between Henry the Seventh and the Abbot of Westminster, with their exquisite enamel ornaments, will be brought to the rooms of the Institute for inspection; and it is hoped that by the like liberal permission the same favour may be conceded on some day in the week following.

Mr. Page's bridge is at length so far completed as to be made available for public traffic. By a little sentimental arrangement, the carriage-way was thrown open to the public on Saturday morning at a quarter-past four, the exact hour of the Queen's birth. There was a salute of twenty-five guns, corresponding to the number of years of Her Majesty's reign. The bridge is unquestionably effective and useful: indeed, it is a very noble work.

Next week a supplementary estimate of 1,000*l.* will be submitted to the House of Commons for meteorological observations at sea.

The Select Committee on Parliamentary Proceedings received the evidence of Mr. Hansard, Mr. L. Levi, and Mr. Charles Ross, on Monday last. The Speaker of the House of Commons will be examined at the next meeting, and the Committee

will then decide upon their Report. That some change is necessary in the mode of publishing the votes and proceedings of both Houses of Parliament is evident, and the only question is, whether a compendious record should be published from time to time by the Parliamentary officers, or whether a work of that kind should be left to an author not officially connected with the staff of either House.

The War Office has issued an explanation of the estimate of 6,000*l.* to be expended this year on the military survey round London. It appears that the survey was ordered by the late Lord Herbert, for the purpose of obtaining accurate plans upon a large scale, upon which works for the defence of London might be designed. There was no intention to construct any works, but merely to have the designs for them prepared, to be ready for any emergency, and therefore the cost of the survey could not be charged to the Loan for the National Defences. The district ordered to be surveyed extends all round London, and includes an area seventeen miles from north to south, and twenty-six miles from east to west. It extends from Edmonton to Croydon, and from Hampton to Dartford. The parts which are in Kent and Essex have been surveyed, and the parts which are in Middlesex and Surrey are in progress, and the field survey will be finished within the financial year.

The first volume of Mr. Herbert Spencer's 'System of Philosophy,' for some time past in course of serial issue to the subscribers, is now nearly complete, and will be published by Messrs. Williams & Norgate early in June.

The Arundel Society has published an indifferent chromo-lithograph from Andrea del Sarto's fresco, famous under the title of 'The Madonna del Sacco,' remaining in the Cloister of the Annunziata at Florence. The smooth repose of this picture has got it a great name, hardly to be sustained by its true merits as a work of Art; it is rather a composition than a picture. It has been engraved several times, the best transcript being one of Raphael Morghen's prime works. The original is worthy of those great hands, although lacking intensity of motive and high intellectual power.

Prof. Pepper has provided a new attraction for the visitors of the Polytechnic, namely, a gigantic panorama of the Japanese Empire, painted by Japanese artists. It is said that the latter assisted in the work at the peril of their lives, as, if discovered, they would have suffered death. Capt. Wilson, who was connected with the British Embassy at Jeddo, took photographs of the various scenes, which were afterwards painted by native artists. These occupy nine thousand feet of canvas, and are painted in oil, presenting a series of pictures which are stated, on the authority of Capt. Wilson, to "show with scrupulous fidelity the costumes, temples, streets, bridges, scenery and rivers of the Japanese Empire." They represent the Imperial City and its suburbs. One peculiarity of native art is obvious at a glance. All the trees are depicted after the same type, as if an arbitrary taste were yet the prevailing mode in the pictorial works of the empire. Other perversions and mannerisms might easily be pointed out; but these would lead to a dissertation, and might well form the argument of a separate work.

The annual dinner of the Artists' Benevolent Fund takes place to-day (Saturday) at Freemasons' Hall. Lord Ashburton will occupy the chair.

More than a century and a half after the death of the author of 'The Pilgrim's Progress,' and when his book has become a British Classic, having been more widely diffused and variously translated than any English work, a number of gentlemen, including peers of the realm and clergymen of several denominations, met to inaugurate the new monument they had erected to his memory over the grave where his body rests after its pilgrimage. This ceremony took place in the old Bunhill Fields Burial-ground, on the 21st instant; was presided over by Lord Shaftesbury, and concluded by a discourse from Mr. C. H. Spurgeon. The new tomb exhibits carvings illustrative of 'The Pilgrim's Progress.' On its top is placed a recumbent effigy of Bunyan with a book in its hand, the head rest-

ing on a pillow. At the east end has been inserted a portion of the older monument, inscribed: "John Bunyan, Author of 'The Pilgrim's Progress.'—Ob. August 31, 1688, Æ. 60."

The Council of the Royal Academy is about to try the experiment of evening exhibition. We may be very sure that it is the poverty, not the will, of the Academy which consents to adopt such a method of raising funds. But what else can they do? The public will not come to them by day. Up to this date the receipts at the Academy doors have been small beyond example. Not to speak of the host of attractions which lie elsewhere, the truth is that the Exhibition is a poor one in itself. We shall see whether gas will retrieve its failing fortunes.

Sir R. Schomburgk sends us the following notice, under date of March 29, 1862:—"Information has just been received, at Bangkok, of the death of M. Mouhot de Montbéliard, a French traveller and naturalist, who fell a victim to the jungle fever, in November last, at the confines of Tonquin. M. Mouhot arrived in Bangkok in 1858, encouraged in his travels by some lovers of natural history in England, and accounts of the new discoveries which he has made have been frequently read before the Zoological Society in London. He was a fair draughtsman, and as his collections have been taken care of by the Siamese authorities where he died, and are now daily expected in Bangkok, under the charge of his servants, it is to be hoped that his manuscripts and drawings are likewise safe. In his personal manners M. Mouhot was most amiable and unassuming. In him, the science of natural history has lost a worthy disciple. R. H. S."

The meeting called together by the Dean of Westminster, on Saturday last, agreed to certain resolutions in which every one anxious for the preservation of a beautiful and interesting London edifice must concur. Mr. Scott exhibited the present grimy and ruinous condition of the Chapter House, and stated, generally, that a sum of 20,000*l.* would be required to place it in a perfect state of repair. These two facts, the possibility and cost of restoration, were the bases on which the meeting had to move. But there were certain elements of complication. In the first place, the custody of the Chapter House is doubtful. Originally it belonged to the Cathedral establishment, but in very early times it was begged or taken by the Crown as a convenient place of meeting for the House of Commons, and in times much more recent it has been used as a State paper office. The records have now been removed to Fetter Lane, and the ancient Chapter House is empty. But in whose possession does it remain? That point is moot. Can the Cathedral authorities alienate a part of their establishment? Can they rid themselves, by loan or tenancy, of the duty of keeping their own Chapter House in repair? These are open questions. On the other side, if the actual ownership of the Chapter House lies in the Crown, how can any third party, say a committee representing the general public, interfere? The first step was to bring the case under the notice of Her Majesty's Government, and resolutions were taken to that effect. From Dean Trench's statement, we learn that the Chapter of Westminster reject the theory of their liability to put their own house in order. It is for the Government to declare what they will do in the matter, and should they decline to interfere, to say in what way, and under what conditions, they will permit the general public to do the necessary work. The Memorial ran as follows:—"To the Lords Commissioners of Her Majesty's Treasury, the Memorial of the undersigned sheweth, That the undersigned, residents in and visitors to London, view with great regret the dilapidated and ruinous condition of the Chapter House of Westminster Abbey, a building which has been in the occupation of the Government for many centuries, and which is alike valuable for its architectural beauty, and for the historical interest attaching to it as the habitual place of meeting of the House of Commons during the Plantagenet and early Tudor dynasties. That your Memorialists would further represent to your Lordships that the ruinous injuries which this building

has suffered have been mainly inflicted upon it in the adaptation of it to the custody of public Records; and that the Records which it formerly contained have now been removed to the new Record Office, while the Chapter House itself has been declared by competent authority to be unfit for the custody of papers from the risk of fire which it presents. Your Memorialists therefore venture to suggest that advantage should be taken of the present occasion to forbid the future use of the Chapter House for objects for which it is peculiarly unfit, and to prepare the way for its future restoration. The mere removal of the incongruous fittings with which the building has been crowded would bring to light many of its ancient and ornamental features. Your Memorialists further venture to suggest that the restoration of an historical monument of so much beauty and importance is an object for which your Lordships might well, in the exercise of your discretion, invite the liberality of Parliament."—(Signed by) Ashburton, Talbot de Malahide, C. St. Davids, Arthur Ashpitel, Edward Akroyd, A. J. B. Beresford-Hope, Charles Baily, E. B. W. Balme, George Basham, Joseph Clarke, E. W. Cooke, A.R.A., James Crosby, J. Knight Daughlish, W. Hepworth Dixon, W. Dyce, R.A., John F. France, John Franklin, James Fergusson, Thomas Hugo, Henry M. Ingram, Benjamin F. James, M.A., James Marshall, George Marshall, Francis S. Powell, George Richmond, Henry W. Sass, William Scott, Samuel Tillet, C. Knight Watson, Thomas W. Weare, M.A.

ROYAL ACADEMY OF ARTS.—The EXHIBITION of the ROYAL ACADEMY is NOW OPEN.—Admission (from Eight to Seven), 1s.; Catalogue, 1s.

JOHN PRESCOTT KNIGHT, R.A., Sec.

ROYAL ACADEMY OF ARTS.—The EVENING EXHIBITION will commence on MONDAY NEXT, the 2nd of June, and continue open every Evening until further notice.—Admission (from half-past seven till half-past ten), 6d.; Catalogue, 6d.

JOHN PRESCOTT KNIGHT, R.A., Sec.

SOCIETY OF PAINTERS IN WATER COLOURS.—The FIFTY-EIGHTH ANNUAL EXHIBITION is NOW OPEN, at their Gallery, 5, Pall Mall East (close to the National Gallery), from Nine till Seven.—Admission, 1s.; Catalogue, 6d.

JOSEPH J. JENKINS, Secretary.

THE NEW SOCIETY OF PAINTERS IN WATER COLOURS.—The TWENTY-EIGHTH ANNUAL EXHIBITION of this SOCIETY is NOW OPEN, at their Gallery, 39, Pall Mall (near St. James's Palace), from Nine till dusk.—Admission, 1s.; Catalogue, 6d.; Season Ticket, 5s.

JAMES FAHEY, Secretary.

FRENCH GALLERY, 120, Pall Mall.—The NINTH ANNUAL EXHIBITION of PICTURES, the contributions of Artists of the French and Flemish Schools, is NOW OPEN.—Admission, 1s., which will also admit to view Frith's celebrated Picture of the Derby Day; Catalogue, 6d.

Mons. SURVILLE, Sec.

THE DERBY DAY, by W. P. FRITH, R.A., is NOW ON VIEW at the UPPER GALLERY, 120, Pall Mall.—Admission, 1s., which will also admit to the French Exhibition.

HOLMAN HUNT's great Picture, THE FINDING OF THE SAVIOUR IN THE TEMPLE, commenced in Jerusalem in 1854, is NOW ON VIEW at the GERMAN GALLERY, 168, New Bond Street.—Admission, 1s.

GERMAN GALLERY, 168, New Bond Street.—The ROYAL FAMILY OF FRANCE, Louis XVI. and Marie-Antoinette, in the PRISON of the Temple, 1793, painted by E. M. WARD, R.A., is now ON VIEW. Admission free, on presentation of a private address-card.

FRITH's celebrated Picture of THE RAILWAY STATION, NOW ON VIEW, daily, from Eleven to Six o'clock, at the Fine-Art Gallery, 7, Haymarket, next door to the Haymarket Theatre.—Admission, One Shilling.

JULIA PASTRANA EMBALMED, Standing Erect, dressed as in life, is pronounced by the Medical Profession to be the greatest scientific curiosity ever exhibited in London.—Burlington Gallery, 191, Piccadilly. Open from Eleven to Nine. Admission, 1s.

SCIENCE

SOCIETIES.

ROYAL.—May 15.—Major-Gen. Sabine, President, in the chair.—Dr. W. Stokes, and G. J. Stoney, Esq., were admitted into the Society.—The following papers were read:—'On the Sensory, Motory and Vaso-Motory Symptoms, resulting from Refrigeration and Compression of the Ulnar and other Nerves in Man,' by Dr. A. Waller.—'On the Rigidity of the Earth,' by Prof. W. Thomson.—'On the Difference in the Properties of Hot-Rolled and Cold-Rolled Malleable Iron, as regards the power of receiving and retaining Induced Magnetism of Sub-permanent Character,' by the Astronomer-Royal.—'On the Analytical Theory of the Conic,' by Mr. A. Cayley.

May 22.—Major-Gen. Sabine, President, in the chair.—The following papers were read:—'On the Theory of the Motion of Glaciers,' by Mr. W. Hop-

kins.—'Experiments on Food, its Destination and Uses,' by Mr. W. S. Savory.—'On a New Series of Organic Compounds containing Boron,' by Dr. Frankland.—'On the Constitution of Sea-water at Different Depths, and in Different Latitudes,' by Dr. Forchhammer, of Copenhagen.

GEOLOGICAL.—May 21.—Prof. A. C. Ramsay, President, in the chair.—Messrs. E. W. Cooke, E. Jones, and W. G. Lemon, were elected Fellows.—The following communications were read:—'On the Metamorphic Rocks of the Banffshire Coast, the Scarabins, and a Portion of East Sutherland,' by Prof. R. Harkness.—'On the Geology of the Goldfields of Nova Scotia,' by the Rev. David Honeyman.—'On some Fossil Crustacea from the Coal-measures and Devonian Rocks of New Brunswick, Nova Scotia and Cape Breton,' by J. W. Salter, Esq.—'On some Species of Eurypterus and Allied Forms,' by J. W. Salter, Esq.—'On Peltocaris, a New Genus of Silurian Crustacea,' by J. W. Salter, Esq.—'On a Crustacean Track in the Llandello Flags of Chirbury, Shropshire,' by J. W. Salter, Esq.

ASIATIC.—May 24.—Anniversary Meeting.—The Right Hon. Lord Strangford, President, in the chair.—Col. G. W. Hamilton, G. C. P. Braune, and J. Zohrab, Esqs., were elected Non-Resident Members.—The Reports of the Council, and of the Committee of Agriculture and Commerce, the Committee of the Oriental Translation Fund, and of the Auditors, were read.—Sir Henry Rawlinson was elected Director; J. W. Bosanquet, Esq., M. P. Edgeworth, Esq., Sir F. Halliday, P. Boyle, Esq. M.P., Col. Sykes, M.P., and Gen. Sir A. S. Waugh, were elected to the seats in Council vacated in succession.

STATISTICAL.—May 20.—Right Hon. Sir J. S. Pakington, Bart, M.P., President, in the chair.—T. A. Readwin, Esq. was elected a Fellow.—Mr. J. W. Tottie read a paper, 'On the Powers of the Inclosure Commissioners, and the Principle upon which they have exercised them.'

LINNEAN.—May 24.—Anniversary Meeting.—George Bentham, Esq., President, in the chair.—Messrs. J. T. H. Cottell, B. Leadbeater and E. Romilly were admitted Fellows.—The Treasurer read the financial statement, by which it appeared that there was a balance of 493l. 11s. 1d. in favour of the Society on the year's account.—Messrs. B. Botfield, H. Christy, J. E. Gray, J. Lubbock and R. C. A. Prior were elected Members of the Council, in lieu of five others retiring from it; Mr. G. Bentham was re-elected President; Mr. W. W. Saunders, Treasurer; and Messrs. G. Busk and F. Currey, Secretaries.

ETHNOLOGICAL.—May 20.—Anniversary Meeting.—J. Crawford, Esq., President, in the chair.—The Report of the Council announced that the Session which had just concluded had been the most successful since the establishment of the Society in 1842.—Fifty-five new Fellows had been elected since the last anniversary, and papers had been read every fortnight, instead of monthly, as in former years.—It was resolved, that the number of Honorary Secretaries be increased to three, and that there shall also be an Honorary Foreign Secretary.—Dr. Knox has been appointed Honorary Curator of the Museum, which is about to be re-organized.—The following officers were elected for the ensuing year:—President, J. Crawford, Esq.; Vice-Presidents, Sir J. Boileau, Bart., B. Botfield, Esq., Sir J. Clark, Bart., and J. Conolly, Esq.; Honorary Treasurer, Mr. F. Hindmarsh; Honorary Foreign Secretary, Mr. J. Hunt; Honorary Secretaries, Messrs. T. Wright, J. Hunt and W. Spottiswoode; Honorary Librarian, Mr. L. J. Beale; Council, Messrs. L. Burke, H. Christy, Sir A. W. Clavering, T. F. D. Croker, E. Darwin, J. Dickinson, R. Dunn, Capt. D. Galton, T. Hodgkin, R. Ingham, D. King, W. Napier, C. R. Des Ruffres, H. Sandwith, Sir J. K. Shuttleworth, Bart., E. O. Smith, S. R. Solly, Lord Talbot de Malahide, Stephen Ward.

ROYAL INSTITUTION.—May 20.—Mr. Newton commenced his fourth lecture by stating that the period he was about to describe is that usually

called the Macedonian Age, which commenced with Alexander the Great and terminated with the absorption of Greek Art by the Romans. It was a period when there was great magnificence and display—remarkable works of engineering,—when Alexandria had been just founded, and new and enormous fields of commerce opened out, and when Greek philosophy was fully developed in the famous schools of Alexandria. It was a period, too, when works of imagination were poor and contemptible in comparison with those of earlier times,—when the Greek language was greatly changed by contact with foreigners, and the old Æolic, Dorian and Ionic dialects were broken down,—and when that κοινή διάλεκτος was created which we know so well from the New Testament. It was a time when Literature and Art no longer proceeded *pari passu* with close relations to the State, but when the independent character of Literature was lost, and Art became subservient to the great ruling dynasties of the day. Of old, the artist and the statesman worked side by side as friends—as Phidias with Pericles; and the great tragedians, as Æschylus, or the leading comedians, as Aristophanes, were considered as the public servants of the State, the latter, indeed, filling a place not altogether unlike that of the free press of the present day. They were all essentially public teachers, and their office not to please, but to instruct; hence when Poetry and Art ceased to do this they both alike became degraded. Thus Apelles and Lysippus were, practically, courtiers of Alexander the Great, and their occupation consisted, not, as in the older times, in the more noble office of making divinities, but in representing mortals in such a way that the likeness of the man was blended with the attributes appropriate to the god. Thus the portrait of Alexander the Great recorded his claim to descent from Jupiter Ammon, while the same mixed idea may be recognized in the portraits of the Kings of Syria (Seleucide) and of Egypt. The great sculptor of this period is, unquestionably, Lysippus, who belonged to the celebrated school of Sicyon, of which Polykletus had been the founder. This school was famous for its adoption of the strict rules its founder had laid down; the statue of Doryphorus by Polykletus being considered to exhibit the true canon of proportion. Lysippus, unlike his predecessors, whose greatest works were executed in marble or chryselephantine materials, worked chiefly in metal, and to his success in this art Virgil's description of "spirantia æra"—"breathing brass"—was held by antiquity to be pre-eminently true. The catalogue of the works attributed to him would seem incredible, were it not that the metal (brass) is peculiarly adapted for the reproduction by casting of great works: a fact which is illustrated by his two greatest works, his Zeus and Hercules, which were of colossal proportions, the former being not less than sixty feet high. There are no works now remaining that can with any certainty be attributed to Lysippus; but it may be remarked that, at different times, the famous Belvedere torso of Apollo and the Farnese Hercules have been assigned to him. If, indeed, any one be extant, the statue of the Athlete scraping his body with a strigil, now in the Braccio Nuovo of the Vatican, has probably the fairest claim to this honour; at least, we know that Lysippus did make a statue with this subject, which was placed before the Thermæ of Agrippa, and which was so valued, that the populace would not allow it to be removed; with it also were found two of the finest works of ancient art, a colossal bull and horse, both now in the Vatican. Generally we learn from this and other presumed copies of the works of Lysippus, that his school exhibited a strong naturalistic tendency, the result probably of a re-action that had taken place from the ideal to the more close study of nature, and which, though intended to refresh and reinvigorate Art, has always led, more or less, to a loss of dignity, in proportion to the care and minuteness with which the natural forms were copied. The essential characteristic of the school of Lysippus was the attempt to preserve the portrait of the man, but at the same time to introduce the types of the god; hence it is that he was unquestionably greater in portrait than in ideal works, as may be recognized in the famous coins of

Lysimachus, with the head of Alexander as the young Ammon, and in the head in the Louvre which bears the name of Alexander. This was, indeed, the period of great portrait statuary, as witness the heads of Mithradates, of Ptolemy Soter, of Philoterus and Arsinoë on the coins; while in the case of the philosophers, we recognize a very fine and elevated style of historical portrait: of these there are excellent examples in the seated Aristotle of the Palazzo Spado, and in the Demosthenes of the Braccio Nuovo of the Vatican. In another class, such as the Townley Homer and the Æsop of the Villa Albani, we have instances of an attempt to render a likeness agreeably with some supposed characteristic of the person represented. Thus, in the Æsop attention is so concentrated on the face that one forgets his deformity. In the *Ideal* subjects of this period, the dramatic element is always prevalent, as contrasted with the works of earlier times: you never forget the artist in his works. In illustration of this, notice the parallel case in the drama: in Æschylus the ideas are wholly religious; in Euripides, on the other hand, the interest centres entirely on the men described in his plays. Subsequently to Lysippus, we have Cares the Rhodian, who constructed the famous Colossus of Rhodes, which was 105 feet high. Pliny says that it had been thrown down by the earthquake before his day; but the heads on the later silver coins of Rhodes give some idea what the head must have resembled. Of the later Asiatic or Rhodian schools we have the famous groups of the Laocoon, and of Dirce tied to the Bull, commonly called the Toro Farnese. In both of these the dramatic element is predominant, and the tragic interest is not appreciated. In the Laocoon consummate skill is shown in the mastery of execution; but if the object of the artist was to create pity or awe, he has drawn too much attention to his power of carving the marble. The same may be said of the so-called Dying Gladiator, who unquestionably represents one of the Gauls who were defeated in Asia Minor, and not, as usually supposed, a combatant who had died in the amphitheatre. This statue is probably part of a group executed by Choiromachus, B.C. 240; the group in the Villa Ludovici, absurdly called *Arria and Pons*, may be compared with it. Both of these exhibit much higher paths than the Laocoon. To the later Athenian school belong probably the Belvedere Torso, so much admired by Michael Angelo; the *Venus de' Medici*, the *Farnese Hercules* and the *Fighting Gladiator*. Of these the *Farnese Hercules* is so exaggerated in its style as to have been deemed a work as late as the Roman Empire. It is curious that as the higher arts of sculpture and coin-making decayed, that of gem-cutting and cameo attained their highest excellence: in illustration, we may notice those attributed to Pyrgoteles, the gem-engraver to Alexander the Great, and the Portland Vase, which belong to this class of Art. Some fine specimens of gold and silver work belonging to the same time are still extant, by far the richest collection ever discovered being that from the famous tomb of Koul Oba, near Kertsch, which is now preserved in the Museum of the Hermitage at St. Petersburg. In the art of painting, the most eminent men of this period were Apelles, Zeuxis, Aristides and Apollodorus. The former devoted himself almost entirely to the representation of single figures, and was less dramatic in his style. The last appears to have obtained a complete mastery over *chiar-oscuro*. The vases of this time, and especially the Meidias Vase in the British Museum, give us some idea of the extent to which the ancient painters carried their art. This vase is, doubtless, late in the Macedonian period; but it is very curious, as it is manifestly copied from a picture, and exhibits some traces of aerial perspective. The subject is the carrying off the daughters of Leucippus by Castor and Pollux. We have, also, in illustration of the same style, a group painted on marble of the daughters of Niobe playing at knuckle-bone, and the famous Ficoroni cista, a copper vessel on which the figures are engraved. On these, as on other works of this late period, more regard is had to picturesque effect than to figurative expression. The most remarkable antique painting which has been preserved is the celebrated Mosaic from

Pompeii, which, doubtless represents one of the battles between Alexander and Darius: a monument equally wonderful, whether we regard its composition or the skill shown in the foreshortening of the different figures. Lastly, on a group found at Palæstina, we have the first dawn of landscape painting; the general treatment of scenery reminding one much of the early landscapes seen in the paintings of the Italian artists of the fifteenth century. These, with what may be called the *Idyllic* paintings from Pompeii, where we have little scenes of land and water, cupids fishing and the like, probably exhibit to us the utmost to which the ancients attained in the representation of natural scenery.

INSTITUTION OF CIVIL ENGINEERS.—May 13 and 20.—J. Hawkshaw, Esq., President, in the chair.—Mr. R. Johnson was elected a Member.—The following papers were read:—‘On the Malta and Alexandria Submarine Telegraph Cable,’ by Mr. H. C. Forde.—‘On the Electrical Tests employed during the Construction of the Malta and Alexandria Telegraph, and on Insulating and Protecting Submarine Cables,’ by Mr. C. W. Siemens.

MEETINGS FOR THE ENSUING WEEK.
 MON. Entomological, 7.
 — Architects, 8.
 — Royal Institution, 2.—General Monthly Meeting.
 TUES. Ethnological, 3.—Wild Tribes, Bureau, Mr. Spenser St. John.—Wild Tribes, Kurdistan, Mr. W. Spottiswoode.—Dr. Lharzik's Law of Growth, Dr. Pick.
 — Photographic, 3.
 — Royal Institution, 4.—Art of Last Century, Rev. G. Butler.
 WED. Geological, 8.—Genus *Plagiolalia*, Dr. Falconer.—Fossil Plants, Hemstead, I.W., Prof. Heer and Mr. Penzance.—Surface-markings near Liverpool, Mr. Morton.
 THURS. Law, 4.—Election of Fellows.
 — Linnean, 5.—Vegetation, Cameron Mountains, Dr. Hooker.—Mosses, Dr. Hicks.—Acanthaceæ, Africa, Dr. Anderson.
 — Chemical, 8.
 — Antiquaries, 8.
 — Royal Institution, 3.—Chemical Arts, Dr. Lyon Playfair.
 FRI. Horticultural.—Election of Fellows.
 — Archaeological Institute, 4.
 — Royal Institution, 3.—Force, Prof. Tyndall.
 SAT. Actuaries, 3.—Anniversary.
 — Royal Institution, 3.—Agricultural Chemistry, Prof. Anderson.

FINE ARTS

FINE-ART GOSSIP.—It is to be hoped that a future edition of the Fine-Art Catalogue of the International Exhibition will contain an Index to the names of the artists whose works it designates. A catalogue without this convenience is shorn of half its usefulness, not only now, but in future, when the volume becomes one of reference. The Manchester Art-Treasures Catalogue was provided with that important help to consultation.

The lack in all matters of detail arrangement of some person like the Prince Consort, whose position shall enable him to override all difficulties, is made apparent nowhere more painfully than at the Houses of Parliament, and in the matter of allowing Mr. Maclise's picture, ‘The Interview between Wellington and Blücher,’ to be seen by the public in the manner it now is. We have before now called attention to the absurdity of showing the finest English painting of its class under a kaleidoscopic effect of sunlight. The Commissioners of Fine Arts have officially, in reporting to the House of Commons, acknowledged the magnanimity of Mr. Maclise; nevertheless his great work gets no attention from them beyond barren thanks. No one will take the responsibility of ordering curtains to be hung upon the windows so as to prevent the sun's chromatic gambols from turning Wellington's face into the sign of ‘The Red Lion,’ or mounting Field-Marshal Blücher upon a green hippogriff. The question as it now stands is simply, if we are to estimate the ‘peep-show’ heraldics on the windows at a higher or a lower value than the picture Mr. Maclise has spent four years of his life in producing? They cannot be seen both together. At two o'clock on Saturday afternoon, when the public most readily get access to this picture, the sun has it all his own way, and will so have it until some one in authority takes the trouble to interfere.

We have erroneously attributed the restoration of Hartford Church, Hunts, to Mr. E. W. Edis;

Mr. R. Hutchinson, of Huntingdon, was the architect employed.

The Report of the examiners of the works sent in from the Art-Department Schools in competition for national medallions states a large increase in the number of productions: of this, the class of drawings from the antique forms a considerable section, displaying, moreover, an improved perception of form and less of mere mechanism and mannered minuteness than heretofore. We believe a great deal has yet to be achieved in this direction, and that the error lies at the very root of the system of instruction pursued under the department, in demanding far too much attention to drawing from the flat. The reporters, Sir C. Eastlake, Messrs. Maclise, J. C. Horsley and R. Rodgrave, seem to regret that more study is not given to the nude model, the studies from the figure in colour being confined, they say, to the head and the draped model. In delicacy and truth of imitation some works of great merit are distinguished in the studies from flowers, fruit and landscape detail. The results of the study of historic ornament are commended. To the following students national medals have been awarded: Messrs. H. Allen, G. Brain, T. Emery and H. Hancock, of the Stoke School; Messrs. J. Bingley, F. Currier, F. Jenks, G. Tate and Miss E. Jones, of Birmingham; Mr. A. A. Bradbury, of Leeds; Messrs. C. H. Brown, W. J. Griffiths, A. B. Joy, F. G. Lees, A. E. Mulready, R. P. Nottley, G. Robson, F. A. Slocombe, M. Sullivan, Misses H. Bradford, C. Edwards, L. M. Cole, H. Gransmore, A. Johnson and F. Redgrave, of South Kensington; Misses E. H. Bryant, H. P. Gypson, C. James and R. Le Breton, of the Female School, Queen's Square, London; Miss A. Brooks, of Wenlock; Miss J. Brown, of Cirencester; Messrs. H. Burn and J. Wood, Misses L. A. Crawshaw, A. J. Edelstein and M. A. Stretch, of Warrington; Mr. W. Cairns, of Greenock; Mr. H. Measham, Misses A. M. Carr and J. B. Shepherd, of Manchester; Messrs. D. Carter, F. Hunt and J. E. Woodward, of Coventry; Mr. W. Capon, of Spitalfields; Messrs. W. Clews, T. Hampton, A. Wright and Miss E. Moss, of Hanley; Messrs. W. B. Nesbitt, C. Wells, T. Farrar and Miss A. Dodds, of Newcastle-on-Tyne; Mr. J. Gifford, of Aberdeen; Mr. G. Gough and Miss M. A. Williams, of Worcester; Messrs. A. Guthrie and J. Spindler, of Dundee; Misses H. E. Harman and J. M. Underwood, of Dublin; Messrs. J. Harris and J. James, of Nottingham; Messrs. R. P. Hassall, H. Johnson and Z. Pritchard, of Macclesfield; Miss A. Hockin, of Penzance; Mr. C. Hayes and J. Rennison, of Paisley; Mr. E. T. Haynes, of Lambeth; Messrs. W. Kilpatrick and L. Shanks, of Glasgow; Messrs. F. Le Petit and F. C. Sadler, of Charterhouse; Mr. J. Lee, of Carnarvon; Miss A. Lenton, of Cambridge; Mr. T. M. Lindsay and Miss M. M. Pow, of Liverpool, South District; Mr. J. Mahoney, of St. Martin's; Mr. W. M. McGill, of Dudley; Misses J. Parker and B. Thomas, of Limerick; Messrs. E. Parker and J. Pickering, of Carlisle; Mr. A. Payne, of Darlington; Mr. J. G. Pollard, of Taunton; Mr. G. Rhead and J. Wilshaw, of Newcastle, Staffordshire; Miss E. Rose, of Norwich; Mr. H. H. Stannus, of Sheffield; Miss F. N. Thorpe, of Cork; and Mr. J. Tibbitts, of Wolverhampton.

MUSIC AND THE DRAMA

MUSICAL UNION.—EXTRA MATINÉE, TUESDAY, June 3, St. James's Hall, at a quarter-past Three.—Violin, Herr Lamb; Violoncello, M. David Koff (first time). Pianiste, Mlle. Chassamille (first time) and N. Rubinstein. Vocalist (first time), Madame Honoré, from Moscow. Quartet, Haydn: Quintet, Hummel: Trio in D, Beethoven. Solos: Violin, Violoncello and Piano-forte.—Visitors' Tickets, 5s. each, to be had of Cramer & Co.; Chappell & Co.; Ollivier; Ashdown & Parry; and Austin, at the Hall.
 J. ELLA, Director.

MR. CHARLES HALLÉ'S BEETHOVEN RECITALS, at St. James's Hall.—THE THIRD CONCERT takes place on FRIDAY, JUNE 7, NEXT, June 6, when Mr. Hallé will play the Sonatas, Op. 14, Nos. 1 and 2; Grand Sonata, Op. 23; and the celebrated Sonata in A flat, Op. 26, containing the Funeral March. Vocalist, Mr. Stanley. Accompanist, Mr. Harold Thomas. To commence at three o'clock precisely.—Prices of admission: Sofa Stalls, 10s. 6d.; Balcony, 7s.; Unreserved Seats, 3s.; at Chappell & Co.'s, 50, New Bond Street; Cramer & Co.'s, 201, Regent Street; Keith, Prosser & Co.'s, 8, Cheapside; and at Austin's, 28, Piccadilly.

Mlle. ELVIRA BEHRENS begs to announce that her **ANNUAL MATINEE MUSICALE** will take place at 25, Grosvenor Street (by kind permission of Messrs. Collyer), on **THURSDAY, June 5**. To commence at Three o'clock precisely. —Vocalists: Madame Louisa Vinning and Mlle. Elvira Behrens; Mr. Tennant and Mr. Allan Irvine. Instrumentalists: Pianoforte, Miss Madeline Cronin, R.A.M. and Herr Wilhelm Gauss; Violin, Herr Louis Ries; Harp, Herr Oberthur. Pianist Accompanist, Herr Wilhelm Gauss. —Reserved Seats, Half-a-Guinea; Tickets, 7s. each. May be obtained of Robert W. Olivier, 19, Old Bond Street, W.; and of Mlle. Elvira Behrens, 23, Dorset Place, Dorset Square, N.W.

MR. HENRY LESLIE'S CHOIR, Hanover Square Rooms.—This celebrated choir will give an **EXTRA CONCERT**, on **FRIDAY EVENING, June 6**, to which Subscribers' privileges will be extended. Several works of interest will be performed, including *In Exitu Israel*, Wesley; *Ave Verum*, Mozart; *March of the Men of Heriack*, and *U' Aven*; the Chough and Crow, &c.—Stalls, 5s.; Area, 2s. 6d.; at the Rooms, and of the principal Musicians.

GRAND EXHIBITION CONCERT at **EXETER HALL**.—On **MONDAY, June 9**, will be given a **GRAND EVENING CONCERT**, at Exeter Hall, when the whole of the Music performed at the Opening of the International Exhibition will be reproduced on a scale of great magnificence, under the direction of Mr. Benedict. The Orchestra and Chorus will comprise 400 Performers, selected from the Band of the Royal Italian Opera and the Members of the Vocal Association. The Programme will include Meyerbeer's Grand Exhibition Overture, Auber's Grand Triumphant March and Prof. Steradale Bennett's Inauguration Ode (the Poetry by Alfred Tennyson), in addition to a miscellaneous Concert of a very attractive character, in which Madame Lemmens-Sherrington, Mr. Sims Reeves, and Mr. Ascher will appear. Further particulars will be duly announced.—Stalls, 5s.; Reserved Seats, 3s. 6d.; Tickets, 2s. 6d. To be had of *Boosey & Sons*, Holles Street, and the principal Musicians.

HERR MOLIQUE begs to announce that his **CONCERT** will take place at the Hanover Square Rooms, on **FRIDAY MORNING, June 13**. Full particulars will shortly appear.

WELSH NATIONAL MUSIC, sung by 400 Voices, accompanied by Band.—A **CONCERT** will be given at 3 P.M., **JOHN THOMAS** (Pencerdd Gwalla), at St. James's Hall, **FRIDAY EVENING, July 4**, with the kind assistance of the Vocal Association, the Royal Academy of Music, &c. Conductor, Mr. Benedict. Full particulars will shortly be announced.—109, Great Portland Street.

HER MAJESTY'S THEATRE.—Mlle. Trebelli (whom we heard this day week in 'Il Barbiere') is a new comer not to be passed over, though we may not admit that she altogether justifies the praises of which we read she has been the object,—particularly in Germany. In England, an artist presenting herself on the Italian stage is inevitably hung up in a stronger light than Southern singers are exposed to in the land of Bach and Beethoven. Mlle. Trebelli has a tuneful *mezzo-soprano* voice, powerful enough, and comprising two octaves of good notes, from *c* to *c*; her two or three lower tones being feeble. She sings without any attempt at those false effects of undue violence which are so ruinously prevalent now-a-days; she commands some executive power. She has an agreeable presence; and if the effect of this wears off as her performance proceeds, it may be owing to the set smile with which she accompanies her really arch and clever acting. So far all is satisfactory. But either her voice has been imperfectly trained or she has fallen into some habits which the real singers of the great school avoid. She is fond of executing her florid passages in a *sotto voce* tone apt to dwindle into a sound hardly audible; and, what is still less agreeable, she has the habit of changing the vowel as the *roulade* or *gruppetto* goes on. Her shake, which she uses profusely on the lowest notes of her voice (in this respect a rarity), is a vibration rather than a legitimate shake. There is more (in brief) of *make-believe* than belongs to a perfect artist; not more, however, than might be converted into reality by earnest study.

This day week, after 'Il Barbiere' was over, Signor Verdi's "*Cantica*," intended for the Exhibition, was performed with considerable pomp. The chorus was ample and powerful, and the principal singers of the theatre took part in it. The composer was received with every conceivable ovation in the most enthusiastic Italian fashion. He was called for six times; the "*Cantica*" was encored from beginning to end, and was repeated, we perceive, on Tuesday evening. Inasmuch as such a reception can compensate for his disappointment to a sincere man (and this, we believe, Signor Verdi to be), every one must be glad; but being sincere also, we must state frankly that the *Cantica* appears to be no favourable specimen of Signor Verdi's peculiar manner, and besides being of a form entirely different from that in which he was invited to compose, is, in every point of taste and of art, unsuited to the occasion for which it was designed. In the first place, Italy was more in the poet's thoughts than the universal world when

the text was contrived. This ode was obviously intended to be "a demonstration," since English sympathy and French alliance, an appeal on the part of Signor Verdi's struggling country, wind up the work—Germany being left out of the meeting, just as much as if that land had not its part in the day's peaceful proceedings and jubilant music. How pointedly this is felt may be inferred from the fact that, this day week, the principal singers at Her Majesty's Theatre (including Mlle. Tietjens, who, we believe, is an Austrian lady) were decked with the Sardinian colours! But if the special politics of the Canticle could have been allowed a hearing on the day of the festivity for which it was designed, a large portion of the music could not have gained one had it been performed. To a fierce and ill-modulated opening chorus succeeds a long and ineffective recitative for a *solo* voice, designed for Signor Tamberlik, now given to Mlle. Tietjens;—followed by an air, at first supported only by harp alone, then repeated in chorus. The greater part of this, supposing the work to have been produced on May-day, would not have got beyond dumb-show. The melody, taken by itself, is the best thing in the *Cantica*, but it puzzles the imagination to conceive how a tenor voice could have dominated over the mass on its repetition; yet this was originally intended. In the *finale* there is an attempt to combine a *carabonaro* tune, the *Marseillaise* and 'God save the Queen,' in emulation of M. Meyerbeer, than which few shows of science essentially feebler can well be imagined. Let his enthusiastic countrymen say what they will—let him have been called for sixty times instead of six—we are satisfied that, tried by his own standard, Signor Verdi would have found himself at a desperate disadvantage among his national contemporaries could his music have been brought to execution. He may be glad, for Italy's sake and his own, that it was not. Better a blank space than a picture with an awkward meaning, one-half of which cannot be seen.

Mr. Santley, we believe, has joined the company at Her Majesty's Theatre.—In place of Signor Giuglini, we perceive that Signor Armandi sang in 'Les Huguenots' on Thursday; and, to-night, M. Naudin is announced as *Marrico* in 'Il Trovatore.' By this it would seem as if late reports of the favourite tenor's secession from Mr. Mapleson's company are not without foundation.

CONCERTS OF THE WEEK.—In fulfilment of our intention expressed last week, we give Mr. Lindsay Sloper's programme so far as its instrumental portion is concerned:—"Sonata, in D minor, Weber;—Selection, Couperin and C. P. E. Bach;—Selection, W. S. Bennett and A. Sullivan;—Sonata, in A major, violin, M. Sainton, and pianoforte, Lindsay Sloper;—Valse Pastorale, 'A Daisy Chain,' Toccata, 'Joy Bells,' Lindsay Sloper;—Tarantella, in E minor, with M. Stephen Heller, for two pianofortes (MS.), Stephen Heller." The interest of a concert like this to those who have ears for novelty need not be dwelt on; it may be truly said that there was not a single hackneyed piece, nor one unworthy of its place in the concert of a choice musical artist. Mr. Sloper, we believe, was the first among English players who disinterested Couperin's music; the 'Passecaille,' by this old French writer, was excellent in its national quaintness. England was more than creditably represented by the specimens from Dr. Bennett's shorter pieces, by two of Mr. A. Sullivan's 'Thoughts,' which do not belie their title nor will injure the reputation he has just gained,—by the concert-giver's sterling and ingenious duett Sonata (in which the first is, perhaps, the least interesting movement), and by his two fancy pieces, of which pair the 'Toccata' is the more original. Lastly, M. Heller's new duett for two pianofortes is noticeable as a new and masterly 'Tarantella' to enhance the value of the feat, by one who has already written some half-a-dozen movements in a style necessarily limited. It is a bright and vigorous concert piece. The singers were Mr. Tennant and Miss Robertine Henderson. As we are watching the development of this young lady's talent with interest, we may counsel her, without any disparagement of her real promise, to avoid what is lacrymose in style.

A very fair performance of the 'Passions-Musik' of Sebastian Bach, the difficulties of the music and the time of its production considered, was given this day week. The principal singers were Miss Banks, Miss Martin, Madame Sainton-Dolby, Mr. Weiss and Mr. Sims Reeves who sang his music admirably, like one who enjoyed and felt it to the heart. An English edition of the work has just appeared under the superintendence of Dr. Bennett, with Miss Johnstone's words and a preface by Mr. G. Grove.

This week has been little less busy than its predecessor, as the following list will show:—"The Creation" has been given by M. and Madame Lind-Goldschmidt, as was 'The Messiah,' with a charitable object.—There has been a *Grand Evening Concert* in aid of the Band Fund of the 48th Middlesex Rifle Volunteers.—'Samson' was given last night by the *Sacred Harmonic Society*.—Yesterday morning was held Mrs. Anderson's monster "Farewell" Concerts—the lady on her departure throwing down the glove to Mr. Benedict, who till now has been without a rival in profusion, and in the multitude of artists hurried together within the compass of four hours. Nor have these concerts been all.—The *Pianoforte Quartet Union*, composed of M.M. Baumer, Carrodus, Raetens, and Pettit, has commenced a series of chamber performances. Another series was begun yesterday week by a party of French artists—M.M. Ritter, Mawrin, Chevillard, Viguiet and Sabatier. M. Theodore Ritter's promise and performance as a pianist have been commemorated in this journal. His companions, we perceive, appear disposed to make "a mark" by playing Beethoven's Posthumous Quartetts. Being familiar with the performances of these gentlemen in Paris, we can accredit them as "good men and true,"—reading, nevertheless, the music of Beethoven in the style of the *Conservatoire* rather than in the German style, with too minute and delicate an instance on every finest point, and less breadth than the music demands and obtains in its birthplace. There may be such a thing as too high finish. This party has crept into London, rather than announced itself, which is a pity. Its leaders are possibly unaware that these Posthumous Quartetts are better known and have been more frequently played in London than in Paris: these French performers, nevertheless, are well worth the attention of all who are interested in music for stringed instruments, consummately well played, and considered from a peculiar point of view.—Among other transactions of the week, have been M. Halle's second Beethoven Recital; the first of a series of Concerts by Mr. G. Osborne; the last of Mr. Deacon's series; a concert by Miss Fanny Corfield; another by Miss Louisa Vinning, at which a new singer, Miss Ada Jackson, made her appearance; one by Herren Adolph and Louis Ries, to which we may possibly return; and one by Mr. J. Lea Summers, who, himself deprived of sight, devoted the proceeds of his performances to those labouring under the same grievous affliction.—We may here, properly, call attention to the Concert about to be given next week by Mr. W. H. Cousins, since his programme affords another welcome sign of that emancipation from routine which we have so earnestly at heart.

PRINCESS'S.—The expediency of performing the regular drama in London before the foreign visitors who have been attracted hither by the International Exhibition has suggested itself to the management of this theatre as to others, where the attempt has been made, and met with instant failure. It was probably premature, and may meet with more success now than it could a week or two ago. An engagement has therefore been entered into with Mr. and Mrs. Charles Kean, who accordingly appeared on Saturday in the tragedy of 'Louis the Eleventh.' The performance was pretty well attended, and went off satisfactorily. On Monday, 'The Wife's Secret' was acted to a good house.

NEW ADELPHI.—On Monday, 'The Octoroon' was reproduced, Mr. Boucicault supporting the

character of *Salem Scudder*. This piece and 'Dot' are intended to meet the requirements of the forthcoming season, and instruct the new audiences that are now expected to arrive in London of what has lately been done on the Metropolitan stage.

SURREY.—The season closed on Tuesday, with the comedy of 'Money,' which was performed for the benefit of Mr. Creswick, who supported on the occasion the part of *Evelyn*.

ST. JAMES'S.—The pathetic drama of 'The Poor Nobleman' was reproduced on Monday, when Mr. and Mrs. Wigan re-appeared in the parts of the generous-hearted father and daughter, and were received by the audience with a hearty welcome. It is trusted that their engagement may meet the requisitions of the Exhibition season. The extravaganza of 'Prince Amabel' improves on acquaintance, and deserves the preference bestowed on it by the public.

MUSICAL AND DRAMATIC GOSSIP.—The change at the Royal Italian Opera this week has been the production of 'Martha,' in which Madame Penco takes the part of the heroine, and Signor Delle Sedie replaces Signor Graziani as *Plunkett*.—We hear with regret from Paris, that Signor Ronconi's state of health is such as to prevent his coming to London this year.—There will be five performances next week—three of these grand operas, and one devoted to the re-appearance of Mdle. Patti in 'La Traviata.'

This is the year of Preston Guild, which recurs every twentieth September. The festival of 1862 is to be more largely musical than formerly, since a festival will be held, on a complete scale, for which Mdle. Tietjens, Madame Lemmens-Sherrington, Miss Palmer, Messrs. Sims Reeves and Santley are already engaged;—and Mr. Halle as conductor.

The old music of Wales, which, as was not long ago remarked, has been somewhat unfairly eclipsed in favour of Ireland and the North Country, seems rising into attention—not more than its great and regular beauty deserves.—Mr. H. Leslie announces, for an extra concert to be next week given by his choir, two of the harmonized Melodies in the collection just published by Mr. John Thomas. That gentleman, we perceive, intends giving on the 4th of July a national concert, with a large chorus expressly brought up from the Principality.

Mr. H. Leslie's new *Cantata*, which is said to have reference to the marriage of H.R.H. the Princess Alice, is to be performed at the Crystal Palace to-day.

Herr Laub, a skilled violinist, as among our chamber concert-goers may recollect, is among the latest arrivals from the Continent.—Herr Nicolas Rubinstein is here; also Herr Becker, the violinist.—M. Lotto, yet another professor of the same instrument, is announced as coming.—We hear of other foreign guests, who came, as it were, only yesterday, yet who are already on the wing to return home, owing to their finding every opportunity of display anticipated. When will foreigners understand the vastness and immense occupation of London—when comprehend that, being a city of many cities, it is not to be taken by storm, especially after the arrangements for the season have been completed!

The *feuilleton* of M. Berlioz gives high praise to 'Lalla Rookh,' the new opera by M. Félicien David,—too high for it to be passed over, as testimony which may be opposed to the notices of its failure last week cited from French journals in the *Athenæum*. Commendation, too, is bestowed by him on the beauty, modest singing and pure intonation of Mdle. Cico, the heroine.—Madame Chanton-Demure (he tells us) is about to go to Havana for a winter engagement, on high terms.

The score of Herr Ernst's Quartett has arrived in London.

Gluck's 'Orfeo' has been twice performed at the Conservatoire of Milan with the greatest approbation.

Halévy is said to have left behind him an opera in readiness for immediate representation.

The singing Festival of the Maine Valley will take place at Offenbach on the 22nd and 23rd of June.

A new opera, by M. Berwald, 'Estrella de Soria,' has just been brought forward at Stockholm.

A choral meeting was held the other day at Montauban, in the south of France, with entire success.—There has been May music at Orleans: a small festival, or, rather, a grand concert, in memory of Joan of Arc.

Most of our readers that delight in French novels have made acquaintance with 'La Bêtise humaine,' by M. Jules de Noriac. He has just produced a little comedy, 'Le 101^e Régiment,' at the Théâtre des Variétés, which M. Janin commends as exceedingly good.

On looking over a summary of the musical performances at Cassel, Stuttgart and Munich during the season 1861-2, which may be fairly presumed as ended, certain constant features present themselves. One is, an increasing devotion to the great writers of Germany, to Handel especially, and, next after him in favour, to Bach. The music of these two great men was assuredly not one half as popular during the years when they were living and writing as now. The other is, no increase of sympathy for the iconoclastic music of the present, which has borne the already threadbare name of "music of the future."

It may be as well to state that the exigencies of the season make it for the moment impossible to keep pace with musical publication. Ere long, however, notice shall be given of the vocal and instrumental publications lately issued in such profusion, among which are sundry works of interest—to name but one, though it is an amateur production—the second Pianoforte Trio of Mr. Simon Waley.

MISCELLANEA

The Death of a Hero.—It may not be uninteresting to your readers to hear some news of the last of the heroes connected with the mutiny at the Nore. In 1797, when Capt. William Linder had the Thetis, and was returning to England, having on board the "Prussian subsidy," amounting to nearly half a million sterling, he was taken prisoner by the mutineer William Parker, and detained, with his vessel and valuable cargo, for a week at the Nore. The rebel, little suspecting the prize he had within his grasp, credited the assertion of Capt. Linder that the aid would shortly arrive, and that he was to be the medium of its transmission to this country. By this *ruse*, and a promise of assistance by which Parker decided that he would take the grand fleet into Brest, he obtained a pass (I believe the only one given) from William Parker, and arrived safely with his immense treasure at the Tower, where he immediately landed his golden cargo, and forthwith proceeded to the Admiralty,—also giving information to the minister, Mr. Pitt, of his fortunate escape, which, had it been otherwise, would certainly have turned the tide of success of Old England at that time. Mr. Pitt generously offered him a commission; but Capt. Linder having a fine vessel of his own, and a noble and independent spirit, which he retained to the last, respectfully declined; nor could he be induced in after years to solicit for any recompense or popularity. On Wednesday morning, May 21, at the age of eighty-seven, he died, having served his country honourably, and won the respect of all who had the happiness of being associated with him, as I can testify (as friend and neighbour), having passed many an hour in his company, where I have often heard him "fight his battles o'er again" with all the enthusiasm and earnestness of an Englishman and a brave old heart of oak.

WILLIAM SMITH.

TO CORRESPONDENTS.—G. W.—H. B. L.—W. J. F.—C.—G. G.—J. S. W.—M. F.—D. A.—P. M. G.—C. C. R.—H. J.—T. A.—R. S. C.—B.—C. R. R.—received.

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